

FIFTIETH YEAR

MUSICAL COURIER

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Fiftieth Year

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NEW YORK, SATURDAY, NOVEMBER 30, 1929

WHOLE NO. 2590



San-Malo

Violinist

Who Gave His Only New York Recital for This Season
at Carnegie Hall on Thanksgiving Afternoon.

MUSICAL COURIER



MARGARET RIEGELMANN, soprano, whose recital at the Pythian Temple, New York, brought her praise from critics of the *New York Times*, *Herald Tribune* and *American Arias* by Wagner and Bizet and songs by leading modern composers made up an interesting program.



PROF. JAKUB J. MACEK, who is giving all his time this season to teaching at his studio in New York. The professor, who is a profound and versatile musician, was formerly director of the Russian Imperial Orchestra, which post he held until the overthrow of the imperial government.



KATHARINE IVES, pianist, who will appear in recital at Steinway Hall on Monday evening, December 2. Miss Ives made her New York debut three years ago and was also heard in recital last season. After graduating from the Syracuse University College of Music, Miss Ives studied with Isidor Philipp, of Paris.



THE DE KRESZ COUPLE AT SALZBURG.

Geza de Kresz, distinguished Hungarian violinist from Toronto, Canada, and Nora Drewett de Kresz, his eminent pianist-wife, snapped in front of the Mozarteum, Salzburg, beside the poster announcing their enormously successful joint recital in the Festival City. (Photo Paul Bechert).



ANITA ARNOFF, young German pianist, who will be the featured artist at the second musicale of the Five Arts Club at the American Woman's Association Auditorium in New York on December 2. Miss Arnoff is a graduate of the Academy of Music in Heidelberg, where she won the highest honors. In January she starts on a concert tour of the United States.



MRS. M. DUBLE-SCHEELE, founder (in 1914) and proprietor of the Vanderbilt Studios, New York, headquarters of many teachers and artists. She left for Germany on November 21, expecting to spend six months in Munich; she leaves the studios in charge of capable executives.



DONALD PIRNIE, American baritone, returning from a European concert tour on the SS. Aquitania, wearing "a smile that won't come off."



DER ROSENKAVALIER IN MODERN DRESS.

Elisabeth Schumann, famous Sophie in Strauss' opera, and Carl Alvin, her conductor-husband, giving an open air performance of the *Presentation of the Rose*, in the garden of Mme. Schumann's summer home at Garmisch, Bavaria, where the singer is the neighbor of Richard Strauss. In the rear: Mme. Schumann's Paris manager, Heinz Friedlander (left) and a friend. (Photo Paul Bechert).



IRMA SWIFT, well known coloratura soprano, who is giving a course in *The Principles of Singing*, at Hunter College, New York. She will broadcast a series of lectures in conjunction with this course over Station WNYC every Monday. These lectures will consist of talks, with demonstration, on breath control, resonance, diction, phrasing, tone placement, and all the other qualities essential to the good singing and speaking voice. Miss Swift is known in music circles as an artist of great talent and a teacher of ability.



SYLVIA LENT, who gave a successful annual recital at Town Hall, New York, on November 9. She played in Syracuse, N. Y., on November 13, and on November 20 in Brooklyn, N. Y., under the auspices of the Chaminade Club of that city. Other engagements include: December 8, New Haven, Conn.; January 21, Altoona, Pa.; February 4, Paterson, N. J., and 11, Maplewood, N. J. On February 24 Miss Lent will leave for a tour of the South, extending to March 8.

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MUSICAL COURIER

NEW YORK, SATURDAY,
November 30, 1929

Parisian Revival of Chabrier's Comic Opera *Le Roi Malgré Lui* With a New Libretto Has Great Success

One-Act Opera Has Premiere—German Singers Preferred for Wagner—Ecstatic Applause for Monteux, Elman and Levitzki—No Dearth of Americans

PARIS.—The first novelty given at the Opéra-Comique this season was the revival of *Le Roi Malgré Lui*, a comic opera by Emmanuel Chabrier. When this work was first produced in 1887, at the Opéra-Comique, a fire destroyed the building and stopped the performance of what promised to be no great success; the public had remained cold. But tastes have changed since then, for the sophisticated audience at the dress rehearsal was more than enthusiastic. The work was received with delight, and encores of some of the most charming airs were demanded. It is generally predicted that this work will at last receive the recognition that was withheld during the composer's lifetime.

The libretto has been entirely rewritten by Albert Carré, and is a great improvement on the original. The plot centers around Henri de Valois, placed on the throne of Poland by his mother, Catherine de Medici. The king is bored and the Poles are hostile to him, so when a plot is hatched against him, he helps it along in the hope that it may aid him to return to France. In disguise he attends the meeting of the conspirators. In the end, friends save him from the vengeance of the Poles and retain the throne for him. Two love intrigues are charmingly interwoven in this political plot.

A FINE SCORE

The score is a revelation. It is a combination of grand and comic opera. The orchestration is masterly and many of the arias are real gems. The Polish festival at the beginning of the second act is inspiring, and several of the duets are enchanting. The role of Henri de Valois was admirably sung by Roger Bourdin, who is perhaps best known for his touching portrayal of Pelleas. In this new part he revealed himself as an excellent comedian as well as a singer of taste and musical understanding. Yvonne Brothier was a charming peasant girl, sweetheart of Valois' friend, the Count de Nagis, and her duet with Claudel, in the role of the Count, was one of the great successes. Louis Masson, one of the directors of the Opéra-Comique, conducted the work with intelligence and a delightful verve.

A new one-act musical comedy was given with this revival, namely *La Pie Borgne*, with music by Henri Busser and words by René Benjamin. The story is that of a young girl who has always talked too much, but who suddenly develops the art of silence, which leads to misunderstandings. The score is light, original, and the orchestration well knit. The interpretation was, unfortunately less good.

LEVITZKI'S TRIUMPH

Mischa Levitzki scored a triumph at his recital in the Salle Pleyel. It was filled with enthusiastic admirers who demanded encores with an insistence that must have gratified the artist. His program included a group of Chopin works, brilliantly performed, and Cesar Franck's Prelude, Chorale and Fugue, in which the artist distinguished himself. His own Valse proved Levitzki to be a composer of taste and ability.

The departure of Victor Prahl, popular American baritone, for a tour of the United States, was the occasion for several farewell parties as well as for the presence of a goodly crowd at his concert in the Salle Chopin, two days before he sailed. In a program of English, French and German songs he again showed himself to be a first class artist; especially was this true of his performance of Schumann's *Liederkreis*. N. de B.

PURE RUSSIAN

The Colonne Orchestra under Gabriel Pierné gave two Russian concerts, including works by Glazounoff, Prokofieff, Borodine, Stravinsky, Rimsky-Korsakoff, and Balakireff. It remained for Pierre Monteux to supply the missing name by giving Tchaikowsky's fourth symphony at one of his Orchestre Symphonique concerts within a few days. The Russian idiom does not seem to appeal to Paris, but the very large Russian colony is loyal to the Russian com-

posers whenever they appear on the Paris programs.

The choral works which are performed here are mostly by Bach and Cesar Franck, with an occasional Haydn's Creation. Handel's Messiah was given once last season after an interval of forty years, and Liszt's Christus is now announced for its first performance in Paris. But Paris has its two opera houses under state protection running all the year round, and the orchestral concerts are too numerous to follow, partly because four orchestras give concerts at the same hours on Sunday afternoons.

GERMAN MUSICIANS PREFERRED

Wagner has long been very popular in Paris, but of late the French have shown keen interest in Wagnerian performances directed by German conductors and sung in German by German artists. The latest triumph of Wagner in German was the Wagner Festival Concerts conducted by Robert S. Denzler directing the Pasdeloup Orchestra in the Champs Elysées Theater, with the assistance of Mme. Overgaard, dramatic soprano, and Karlfriz Etel, tenor. The large theater was packed with vociferously enthusiastic audiences to listen to selections from *Die Meistersinger*, *Götterdämmerung*, *Lohengrin*, *Tannhäuser*, Siegfried, and Parsifal. The Berlin conductor wields an authoritative baton and the interpretations were accepted with great satisfaction by audiences which, accustomed to performances more animated and differently accentuated, evidently regarded Robert S. Denzler as superior to any of the local conductors in his understanding of Wagner's dramas and music.

An excellent performance of a typically French work was that of Rhené-Baton who conducted the orchestra and chorus through

the varying phases of Berlioz' *Faust* at the Champs Elysées Theater a week before the Wagner Festival. Berlioz has been receiving considerable attention in Paris of late. Do the conductors in their search for variety find old Berlioz more inviting than the newest French composers?

MONTEUX AND ELMAN HELP POPULARIZE BRAHMS

Pierre Monteux, a French conductor of Parisian training, is deserving of the highest praise for his remarkably fine performance of Brahms' C minor symphony with the help of the Orchestre Symphonique in the Pleyel Hall. Is this French conductor eventually to be credited with making Brahms popular in France, even as Lamoureux first made Wagner popular? He

has had an extended experience in foreign lands and is consequently more in sympathy with foreign interpretations, but without losing his French spirit.

ELMAN PLAYS BRAHMS

Another Brahms' performance was that of Mischa Elman at his recital in the Pleyel Hall. His reading of the sonata in D minor, with Marcel Van Gool at the piano, was one of the most remarkably perfect performances of the season, and it was rewarded with a storm of applause which must have equalled the triumphs of any of his feats of virtuosity in former years.

Levitzki was welcomed by his large circle of friends and rapturously applauded by everybody when he played the G minor (Continued on page 8)

Vienna's Radio a Great Asset to Musical Life

Responsible for Appearance of Unprecedented Number of Eminent Artists—Richard Crooks and Other Americans Welcomed—Szigeti Introduces Casella Concerto

VIENNA.—The Ravag has celebrated its fifth anniversary of its foundation. Ravag, for the benefit of those unfamiliar with the Prussian-born but widespread, post-war mania for acrostic abbreviations, is the Austrian Radio Company. Like cigarettes, opera, taxes—in short like most good things in Austria—it is a state institution; and, as such, the legitimate prey of the "knockers." But as a wise man has said, in this country nothing is more stable than the things one knocks. Thus the Ravag is an institution both criticised and loved by the populace. Max Ast, the man at the helm of the radio enterprise, is not in an enviable position. Too modern for one group, too conservative for the other, he nevertheless seems to know what he wants, and has gradually persuaded his listeners that they want it too.

But his activities are not confined entirely to moulding the musical taste of the populace. He is also a consummate business man, and a good, if not "modern" composer. Only recently we heard some of his new works, and they are well worth hearing. New songs, excellently interpreted by Clara Musil, and a symphonic poem entitled *Nachstück* proved to be music

with an impressionistic trend and with the rich orchestral resources which that school affords. A combination of Debussy and Schreker, as it were, they were well constructed and splendidly scored. As the conductor of his own music, Ast also revealed added and notable qualities. His young daughter, Anita Ast is a violinist of no mean gifts, and has lately taken a hand in Vienna's chamber music life by founding a quartet that bears her name. It was a genuine pleasure to see and hear these four attractive young musicians play quartets by Mozart, Dvorak and Franz Schmidt.

RADIO A BOON TO CONCERT LIFE

To return to the radio, its much-bemoaned competition, so far from being detrimental to the musical life of the city, has proved a boon to musicians and concert givers. Not only by means of its unlimited possibilities for propaganda, nor its popularity and resultant prestige for radio favorites, but also financially, the radio has proved an incentive to musical activity in Vienna. There are orchestral and choral societies in this impoverished city that owe their existence and prosperity largely to the financial subsidy of the Ravag, and the listeners-in of the poorer class are grateful for this opportunity to hear first class concerts which would otherwise be inaccessible to them. Bruno Walter was heard twice in one week via the radio; once with Mahler's Song of the Earth, for which he is still the ideal interpreter, and once with Verdi's Requiem. In the latter work, incidentally, José Rávez, a new Slav tenor, created something of a sensation.

In fact the unprecedented array of famous artists to be heard in Vienna this season is due largely to the much-abused Ravag. Besides Bruno Walter's concerts, we have heard the deservedly famous Pro Arte Quartet from Brussels, and stars like Joseph Szigeti, Celestino Sarobe and Mme. Charles Cahier.

The last named, returning to the field of her old triumphs, brought the same ripe and consummate art that we have always loved in her, although the oldtime freshness and opulence of voice may have been lacking. Olczewska, absent for many months from the Staatsoper, appeared in all her radiant beauty and vocal richness, together with her more deliberate baritone-husband, Emil Schipper. Sarobe, whom sensation-hungry Berlin once proclaimed to be a second Battistini, is now more secondary than ever. His vogue in Vienna, already on the decline, has been short. Ivogin, too, has been with us again, a precious song bird with a small bird-like voice, and unfortunately, with a program correspondingly small in value.

RICHARD CROOK'S POPULARITY

If there be one star vocalist whose popularity is still on the increase, it is surely Richard Crooks. Three or four years ago he came unheralded and departed unnoticed, which was not his fault. Last year his artistry was generally acknowledged, and now he is universally loved. He is a singer for connoisseurs, who look for quality rather than quantity, and for taste rather than showiness.

Two Scotch singers have been with us recently, both of them stars of the mildly glowing variety, shining with a steady light that warms but does not blind. The first, Donald Pirnie, was happiest in his native Scotch songs, and so well did Vienna like them at his first concert that they waited for them at the second and greeted both (Continued on page 15)



Photo by Gabor Eder

MARGOT (Daisy) JEAN,
whose unusual programs of cello and songs at the harp have won her a distinctive place
in the concert field. Miss Jean will appear in a New York recital in January.

GRAPHOLOGICALLY SPEAKING

BY M. NAIIA ANDREYEFF

"Herein a power lies, within the reach
of all who study what it would gain teach;
Whereby the writer by his pen doth show
The inward self of those we outward know;
Describing to our vision, clear and sure,
The heart that fails or strength that will endure."

FANNY KERN WEIR.

Handwriting may be considered as a combination of pen gestures expressive of personality, and thus a relation exists between character and handwriting as between character and gesture, except that it is a recognized fact that handwriting is more than mere gesture. It has verbae, as it were, which are per se symptomatic of nothing in particular, and the higher the grade of character the less the unmeaning part is visible, and the more plentiful is the combination of gestures. An analogy is apparent in the voice of the cultivated person. Its tones and modulations, apart from the subject matter, are significant in the highest degree. So it is with handwriting.

Among the laws of graphology there is something peculiarly and especially interesting for those who are active exponents of the great emotional arts of music and singing, even dancing. In every specimen written by a singer or musician there is a certain swing, a certain rhythm which cannot be mistaken by the trained graphologist. This rhythm is not found in the business type of handwriting, but may often be seen in the writing of intense music lovers who, although untrained themselves, are nevertheless attuned and deeply appreciative.

Another word as to graphology. It has often been asserted that analysis of character from the handwriting is something that is done with the aid of so-called mediumistic or clairvoyant processes. That is absurd. The graphologist does not "feel" something about a specimen of writing. There is no guessing attempted, no psychic phenomena are employed. For over three hundred years people have been studying this fascinating matter as an exponent of characteristic traits and abilities, talents and temperaments, and the science itself is composed of the use of laws compiled during those three hundred years, just as the physicians of today use their accumulated knowledge of many years behind their art.

Graphology is a science which flourishes best on the results of the present day civilization. The higher the culture, the higher the results that accrue. The general indications of a person's character are most fascinating to those who undertake to explore the intricacies of handwriting, and each specimen can be diagnosed with supreme completeness and accuracy by its precepts. Assuredly then, many of the most interesting analyses are those of the handwritings of prominent people, and especially is this true of the writing of those who have struggled and achieved in such a vital art as music. It is therefore with pleasure that I present in the MUSICAL COURIER specimens of handwritings of artists who need no introduction to the music loving public, with graphological deductions as to the general trend of character shown.

Louise Homer

Among the striking characteristics indicated by the handwriting of Mme. Louise Homer, is her warm-hearted, sympathetic and ever kindly attitude toward others. She is an agreeable person par excellence. There is loyalty, courage and will power, and a certain tenacity of purpose indicated by the t bars, which bespeak a strong and positive nature. Mme. Homer may very often seem too quiet, but although she is of an unassuming and unpretentious nature, with an appreciation for the same qualities in others, there is a deep undercurrent of understanding be-



*The Lord is my shepherd I shall not want—
Is this enough?
Louise Homer*

neath the quiet exterior. She is one of those truly rare people who find a luxury of pleasure in benefiting others. Culture, refinement

and sensitiveness are shown in the simplicity and graceful construction of the capitals, which also indicate a love of beauty and artistic tastes. She has the ability to think clearly and possesses a direct attitude of the mind which has no superfluous ideas.

She is discriminating, aggressive and well able to perceive the value of things. An affectionate disposition, cheery and optimistic and radiating benevolence and good will is shown. Mme. Homer's is a distinct personality which at all times evokes an appreciative response from those who are in either close or momentary contact with her. Strong vitality, ability to be business-like, thorough and conscientious, plus a determined viewpoint and a clear and well-balanced way of looking at things, are some of the other traits indicated by letter formations. One cannot help but feel at once the vividness, the open frankness and generosity of the singer, which envelops one with a feeling of warmth.

Mischa Levitzki

An individual and equally interesting handwriting is that of Mischa Levitzki. That gentleman is a very positive person, very precise. When he says "no" it is no—and try to change his mind! Such a determined viewpoint is to be admired, even though at times it makes it somewhat difficult for others to follow him. He is a rapid thinker, keen and shrewd in his decisions and deductions, and he possesses active imagination. Mr. Levitzki is a person of tremendous vital physical energy, which no doubt was, and is,



M-L

*My dear Miss Andreyeff
I hope you won't
say terrible things about
my character
Mischa Levitzki*

a great factor in his success. There is will power and determination in the long and heavy t bars, and the lengthy upper and lower strokes of some of the letters indicate that he is fond of being active at all times—this trait is quite in line with his art. He is precise and thorough, at times impulsive and spontaneous in his activities and inclinations. I will not say that he is temperamental, but I will say that very often his instincts are a bit trying to himself, and they are apt to exert an influence to the point of moody restlessness. As he is somewhat emotional, his peculiar temperament tends to make him a prey to moods. On the whole, however, he possesses a charming and likable personality, the sort that finds much pleasure in pleasing those who appreciate him and his efforts.

Some handwriting, to the untrained observer, may seem utterly without rhythm, but it is not really so. Let us employ a simple and graphologically popular test. Keeping the eyes on the handwriting, let us mentally follow it while with the forefinger we reproduce the words in the air. Does not Mme. Homer's handwriting show a steady, wide and harmonious rhythm? Round, gentle and not tempestuous. Then, the t bars—it is as though a strong and precise gesture has been made to give weight to expression. Melody and harmony are easily perceived in her handwriting by this test.

Now let us try "air writing" with Mr. Levitzki's handwriting. We discover that, while harmony is certainly evident, it seems to be in pulsating, short and long strokes of the pen. The beginning stroke of the capital M, for instance, is short and heavy and more angular than rounded. When reproducing it in the air, we feel power and a definite beat. The high loops of such letters as h and f, when written in the air, leave the feeling that we are reaching up—up, perhaps toward those aspirations and dreams we all cherish.

Dusolina Giannini

The great sweep of the ending stroke of the capital D in Dusolina Giannini's handwriting shows an indomitable courage and purposeful undertakings. She is also a person of strong character, one that is not easily influenced by pessimistic influences or criticism of others. Some formations of the let-

ters indicate that she is inclined to be rather obstinate and very determined to reach the top rungs of the ladder of success, and that she recognizes the fact that to achieve one must work with untiring zest. One can actually see the ardent and strong pulsating flame of life which courses through the various strokes of this handwriting. Miss Giannini is a magnetic and positive personality. No half definitions about her. Ability to perceive things in a clear and precise manner, and with a generous scope, is shown by the "flying" i dots which, if examined closely, resemble small dashes. This latter indication means that Miss Giannini possesses a lively sense of humor and the philosophical contention that there must be tears as well as smiles. She is emotional and affectionate.



*Birds sing to please
their Maker—so do I
Dusolina
Giannini*

Further, the size of Miss Giannini's handwriting denotes that she would find it more tedious if pinned down to strict routine, and that detail would be almost unbearable to her, for she is a lover of action.

Edwin Franko Goldman

Speaking of likes and dislikes regarding routine—a glance at the handwriting of Edwin Franko Goldman at once gives us a vision of orderliness, precision in detail, and the feeling that very likely everything must be absolutely precise before Mr. Goldman will permit himself to lean back and view his efforts with a pleased and satisfied eye. The handwriting at the first glance may not seem extraordinary or unusual. It isn't. But upon close scrutiny one may observe that its letter formations indicate kindness and thoughtfulness, foresight and patience in his attitude toward others. That is, of course, if one is familiar with the laws of graphology. Mr. Goldman's handwriting further shows a love of punctuality and accuracy in all things; ability to concentrate with ease on small detail, and the facility to recall events to mind without confusion. Call it good memory, if you wish. He is a person of activity, of restless desire to be "doing things," and he is inclined to disagree with the presumption that every one must suffer

from the over worked malady known as "spring fever" or not be human. His activity is the dependable sort rather than the overwhelming kind which makes itself evident in great sweeps of action at first and then dies down with the first pangs of procrastination of moodiness.



*The truth is often
painful—but go right
ahead
Edwin Franko Goldman*

However, the whole key to his personality may be determined with almost the first glance at his signature. It is the signature of a self-confident person, who possesses tact and charm of manner. In the oddly formed capital G we find a quality which permits Mr. Goldman to live through phases of life and in his art which may not be easily discerned by others. A little of the dreamer is shown—but an active dreamer, who finds the ways and means to make his dreams come true. He accomplishes a great deal by a diplomatic pursuit of affairs rather than by force, and he is a man who knows his own mind but can often be persuaded—by kindness and sincerity in others. He is sensitive, but quick to respond. The medium loops of the small g's indicate a quiet pride in his work, in his achievements and personal possessions; a generous and friendly disposition and an optimistic viewpoint, well balanced at all times.

The differences between the writing of each individual are as distinct as the features of their faces. There are types of faces and types of writing, but the details of feature are diverse. Each type of face indicates a certain temperament and disposition. To the most ordinary observer these are simple and basic facts. Let us apply the same idea to handwriting, and we have the same inference. Each dot and stroke is amenable to certain laws regulating its formation as an expression of the mind. The four artists whose analyses you have just read, although all artists in the musical field, and possessing many traits of character which might come under the same heading are, nevertheless, very different from one another. Each one is a distinct individual type. There is such a vast volume of interesting facts, traits and characteristics contained, especially in the handwritings of singers and musicians, that one could go on probing into their "hands" for an indefinite period of time and still leave much unsaid. Unfortunately, space does not permit more than just brief delineations.

[The graphological analyses of four other prominent artists will appear in the next issue of the MUSICAL COURIER.]

audience. In works for two pianos they particularly impressed their hearers by the perfection of their ensemble, while brilliance, poetic feeling and sound musicianship characterized their playing of solo pieces. For Rome their success was extraordinary.

D. P.

New Sibelius Overture for Hastings Festival

LONDON.—The overture to Jean Sibelius' musical setting for Shakespeare's Tempest is to have its first hearing in England at the annual Hastings musical festival in January.

M. S.

HELEN SCOVILLE MAKES SUCCESSFUL DEBUT

THE HAGUE.—Helen Scoville, young American pianist, made an excellent impression on the press and public alike at her first appearance in The Hague and Amsterdam. Warmly applauded after each item, she had to give encores at the close of the program, while the critics were all agreed as to the excellence of her technic and the clarity of her phrasing and part-playing. "With the true musical feeling developed by a long stay in the Old World," was the criticism of one of the leaders of musical life here, "she should make a first-rate pianist." The unusualness of her program, which was as serious in its modern section as in that devoted to the classics, was also welcomed. It included Ravel's Sonatine and Scriabin's fifth sonata.

PRAGUE HEARS FOERSTER'S NEW CANTATA

PRAGUE.—Josef B. Foerster, last surviving composer of the Czech "classic" period, has written a new big cantata for chorus, soloists, orchestra and organ entitled *Saint Wenzel*. The work commemorates the 1000th birthday of the saint and had its first performance on that day. It is a big, polyphonic work with a grandeur of style and idiom which modern generations do not achieve nor even attempt. The work had a big success.

R. P.

Foreign News in Brief

BRUNN HEARS NEW OPERA

BRUNN (BRNO), CZECHOSLOVAKIA.—The German Opera of this city has successfully produced, for the first time anywhere, *The Nightingale*, by Leo Kraus. The opera is based on Andersen's fairytale of the same name and contains a highly effective coloratura role. Kraus is a Viennese and quondam pupil of Felix Weingartner, during whose directorship he was conductor at the Vienna Volksoper.

RATHAUS FIRST OPERA TO HAVE STAATS-OPER PREMIERE

BERLIN.—A new opera, *Fremde Erde*, by the young composer, Karol Rathaus, has just been accepted for first public performance by the State Opera Unter den Linden here. Particular interest attaches to this premiere because Rathaus, a pupil of Franz Schreker, is one of the foremost of the young composers of Poland, and this is his first opera.

His work, which up to this time had been confined to orchestral, chamber music and choral compositions, with the single exception of a ballet (called *The Last Pierrot*), also had its premiere at the Berlin State Opera in 1927.

STELL ANDERSEN AND SILVIO SCIONTI SCORE IN ROME

ROME.—The two American pianists, Stell Andersen and Silvio Scionti, won an immediate and unanimous success at their recital here before a large and distinguished

MACHINIST BILL HOPKINS

New Opera Recently Produced at Dresden

By Theodore Stearns

Well could it be said that if Jonny Spiel Auf had not paved the way the opera, Hopkins, might never have been written; for, while the two are widely dissimilar, both of them are aimed to interest that modern thought of German thought which, paradoxically enough, frankly scorns—in many cases sneers at—romance. That is, in a new work. Audiences over here still flock to hear Wagner, Mozart, Weber, Schiller and Goethe, but that is just because those giants of opera and drama can never be equalled, or even approached again, as your modern German art lover claims.

Furthermore, while intensely receptive to outside influences, the modern German opera school since Strauss has as yet no inkling of the cubistic music that for some years tortured our American ears and which is now so happily passing into decay, nor does it yet realize that even our jazz is softening into real melody.

The latest offering in this respect is this opera Hopkins, produced at the Dresden Staatsoper last night, after its world-premiere at Chemnitz. The composer, Max Brand, a pupil of Schrecker and Schoenberg, wrote his own book. Where in Jonny Spiel Auf the most daring musical innovation was a good deal of mere cake-walk that purported to be genuine jazz and the story was purely materialistic, in Hopkins Brand has gone his young colleague one better by setting his scene in a machine shop, with mechanistic characters singing through loud speakers and by employing the twelve-tone scale.

With this staging Hopkins is novel enough although John Alden Carpenter, in his Skyscrapers, said more in twenty-five minutes along those lines than Brand has done with his whole opera. While on this subject it is only fair to Brand to remark upon the novel idea on the grand opera stage of introducing automaton-like people in one scene who merely symbolize the thoughts of the leading characters. And yet, here again, this new German composer-playwright might be said to be sadly behind the times. Or did he see that Fifth Avenue Sunday scene in the Hairy Ape some years ago?

As in the case of Jonny, the plot of Hopkins plays around the idea of the seduction of a woman, minus the romance of Isolde, Marguerite, Flora or even a Gilda. It is here that the playwright in striving to be modern, merely becomes sordid. Because, if Hopkins is to be classed as an opera its total lack of charm takes it out of that category and places it indifferently among an industrial tone-movie, spoken drama, operetta and a speak-easy. Puccini's one-act opera, The

Cloak, was a flat failure by the way. Louise and Bohème are faithfully realistic to a very large extent, in some places certainly sordid, but then, both of those works are full of charm, grace, inspirational music and surrounded by picturesque backgrounds. The romance of a work-a-day world.

Brand's music can hardly be called inspirational. Nor is it singable—from my viewpoint at least. It is inspired insofar as it is mechanically effective, but the very evident intellectual thought which he tries to pursue dramatically and musically—the idea that gross materialism is paramount today—is seemingly powerless against the Frankenstein he has called into being and which he can neither subdue nor finish.

There are moments of real musical interest in Hopkins but in no instance operatic grandeur. As for instance, the gripping, engine-like rhythm of the workers and machine choruses; the biting, clever instrumentation of a Black Bottom; a rather vapid tango; and the idea of a cabaret song accompanied on a piano purposely out of tune, in a scene that insensibly made me remember a boilermakers' ball. Certain portions of intoned dialogue are not badly portrayed in the orchestra pit—but unduly so at times.

In the leading roles of Nell, Bill and Hopkins, Claire Born, Curt Taucher and Robert Burg are making the most of the musical situation in this Dresden production although the fantastic character of Hopkins has very little singing allotted to it. Taucher's part of the score is extremely difficult to sing, simply because, as I said before, it is not written for a real singer's voice. In his splendid acting, Taucher has found, perhaps, a modern Sly, and Burg can always characterize most anything. The scenery is sometimes illusively opalesque—more often strongly suggestive of an exposition, and, like cow boys' chaps, overalls seldom make effective opera costumes. As a matter of fact the entire score seems to have been taken from an international arsenal that might satisfy the mob but not the individual. Everything is there—from Puccini to Stravinsky—except the romance and grace of a true opera.

Hopkins is a splendid theme for a spoken drama but certainly not one for the opera stage. A Girl of the Golden West transmuted into an Eisene Jungfrau (iron spinner).

DRESDEN, NOVEMBER 5, 1929.

Ailsa Craig MacColl in Recital

Ailsa Craig MacColl, pianist, gave an interesting and delightful recital in the Academy

Long Ovation Greets Monteux's Return to Amsterdam

Fine Soloists and Interesting Programs Mark Popular Conductor's Concerts—Rachmaninoff Acclaimed

AMSTERDAM—Following close upon the affectionate farewell given Mengelberg before his departure for America, came the return of Pierre Monteux. This popular conductor was obliged to acknowledge an ovation lasting fully five minutes before his first concert could begin. His program opened with the Freischütz overture, superbly played, and this was followed by Ravel's Alborada del Gracioso, heard here for the first time on this occasion.

Lotte Lehmann was the soloist of the evening and sang an aria from Oberon, besides songs by Wagner, her magnificent voice and dramatic power earning her a great success. Berlioz's Symphonie Fantastique, performed with great clarity and fire, closed the program.

ANCIENT MUSIC AND INSTRUMENTS

Monteux's first Sunday afternoon concert comprised an unusual choice of works, namely old Italian and modern French. Out of the bountiful stores of the eighteenth century came the overture to Il Matrimonio Segreto by the Neapolitan composer Cimarosa, and the Symphonie Venitienne for viola d'amore, quinton (five-stringed treble viol), clavichord and orchestra, by Lorenzetti. The three old instruments were played by Henri, Marius and Regina Casadesus, whose playing left nothing to be desired either in style or finish.

Regina Casadesus then played a concerto for clavichord by Borghi, which was followed by a concert for viola d'amore, played with elegance and warmth by her brother, Henri. It was a great treat to hear these rarely-used instruments so beautifully played and the audience showed its gratitude to the per-

former. Monteux closed the concert with so powerful a rendition of Ravel's Daphnis et Chloe that he received a great ovation.

RACHMANINOFF PLAYS HIS SECOND CONCERTO

The appearance of Rachmaninoff as soloist at an all-Russian concert here was hailed with delight. He played his own second piano concerto, and the magic of his warm, vibrant touch and the romantic mood created by his playing, cast a complete spell over his audience, from which they emerged only to shower him with the most enthusiastic demonstrations of delight. At a subsequent recital in the large concert hall of the Concertgebouw he again thrilled his audience with his great personality and superb playing. Myra Hess' appearance was likewise an artistic event and her interpretations of Bach, Brahms and Cesar Franck were plastic and deeply musical.

The young Hungarian Trio has appeared here, playing works by Mozart, Beethoven, Casella and Ravel. Their playing is highly cultivated and full of enthusiastic fire, especially in the modern works.

LEOS JANACEK'S LAST WORK

Another chamber music organization, the Bohemian Quartet, introduced Leos Janacek's second quartet (his last work). It is distinctly Slavic, and contains occasional dance motifs which give it a rhythmic interest, although melodically it is meagre. At the same concert, Brahms' clarinet quintet and Tschaikowsky's quartet were played with the mobility of style and perfection of ensemble for which this group of players is renowned.

K. S.

of Music Foyer in Philadelphia on October 30, before a good-sized audience.

The program included Bach's French Suite No. 5, Theme and Variations by Glazounow, Ravel's Sonatine, A Hill-Tune by Bax, two numbers by Medtner—Ein Idyll and Allegro con grazia, and Debussy's II Joyeuse, all of which were beautifully performed, revealing keen insight into the musical content, and ample equipment for conveying it to her hearers.

Paris

(Continued from page 6)

concerto of Saint-Saëns with the Orchestre Symphonique. He has the brilliant technical equipment which that music required and he was greatly helped by the animated accompaniment of the orchestra under Monteux gave him.

Sigrid Schnevoigt, pianist, has been well supported by the public of Paris, with whom she is a favorite, at her two recitals in the Gaveau Hall. The first recital was devoted to Bach and Beethoven, and the second, to Schumann and Brahms. Her third recital is announced for Chopin. Consequently it is to be inferred that her recitals have proved successful. She has a breadth of style which makes her Beethoven and Brahms particularly convincing.

CARA VERSON'S IDEALS

Cara Verson, an American pianist who has devoted herself more particularly to the interpretation of very modern rather than classical music, came to Paris direct from her recitals in Berlin, Vienna, and Budapest and played in the Chopin Hall to a large audience on November 2. Her Bartok, Szymanowsky, and Scriabine were listened to with close attention, and the audience recalled the pianist at the end to play an extra number. This serious artist is certainly not courting popularity by her programs.

Mention must be made of the fine singing of Alexander Kipnis, who came without much heralding and departed without much notice. But his fine baritone voice and the high art of his interpretations were evident to the audience. His singing of a Schubert group was particularly enjoyable.

MORE AMERICANS

Virginia Warren, a young soprano from Boston who has been studying in Paris during the past four years, gave a recital in the Chopin Hall late in October. She was particularly happy in her French songs, which she sings with a true understanding of their style and spirit. Her voice is light but of lyrical beauty and her hearers showed their pleasure by long and loud applause and a platformful of flowers. She is about to return to America for an extended tour.

The concerts every Sunday evening in the new clubrooms attached to the American Church, Quai d'Orsay, have this season attracted larger audiences than ever. These Students' Atelier Reunion concerts were opened this year by Victor Prahl, popular baritone, and the brilliant American violinist Marian Dawson Morrell. Among the other artists to appear thus far are Judith Litante, soprano, Virginia Morgan, harpist, John Kollen, pianist, Audrey Cook, violinist, and Virginia Warren, soprano. C. L.

Los Angeles "Pop" Concerts Begin

Dr. Rodzinski, New Philharmonic Conductor, Acclaimed—Mary Lewis in Successful Recital—Notes

LOS ANGELES, CAL.—With the first "Pop" Concert, on November 3, by the Philharmonic Orchestra, the winter musical season may be said to be fully launched in Los Angeles. A good crowd assembled in the Auditorium, but not as large as the quality of the orchestra and the program warranted. The William Tell Overture, which opened the program, was given with distinction. The cellos particularly covered themselves with glory. Mozart's symphony in G minor followed and was received with acclaim. Chief Yowlache then sang a group of Indian songs, appearing in war bonnet and deer-skins. Dukas' Sorcerer's Apprentice was given a much more rapid reading by Dr. Rodzinski than the audience was accustomed to, but the work seemed to gain greatly in brilliance. Bach's Toccata and Fugue in D minor closed the program. Rodzinski was received with prolonged applause upon every appearance.

Mary Lewis, of the Metropolitan Opera Company, appeared as the first artist on the winter program of L. E. Behymer, October 29, at the Philharmonic Auditorium. A packed house greeted the beautiful singer, lovely both in voice and appearance. Her program opened with old Italian songs followed by a group of modern German songs, an aria from Bellini's Norma and French and English songs completed the exacting program. Two of the latter were from our

local composer, Gertrude Rosses, Spanish and California songs.

Giles Gilbert, young pianist recently returned from years of European study, gave a recital in Bovard Auditorium on October 31, assisted by Flora Hollingsworth at the harp.

Sherman Hill gave the first of twelve lectures on the History of Song Art and the Cultural Growth of Civilization, November 1, at the Friday Morning Club. He was assisted by artists who illustrated the points of his interesting discourse.

Mr. and Mrs. George Liebling gave an informal Sunday night Musical in their St. Francis Hotel apartments, at which Mr. Liebling played excerpts from the manuscript of his opera, and Leon Rains, formerly leading basso of the Dresden Opera Company, sang.

Marcel Dupré, distinguished French organist, was presented in a recital at the Hollywood High School Auditorium before a large audience.

The same afternoon, Dudley Warner Fitch gave an organ program at the Emmanuel Presbyterian Church, assisted by John Brury, boy soprano.

Alice Gentle is making such a success in the films that she is likely to be missed from the operatic world for some time.

Zelita Kalova, Russian violinist, has been engaged to head the violin department of the Hollywood Conservatory.

B. L. H.

Friedman Soloist With Minneapolis Symphony

New Stringham Work Performed

MINNEAPOLIS, MINN.—The fourth symphony concert of the Minneapolis Symphony Orchestra, November 13, attracted a larger audience than usual with the lure of a world's premiere performance of Edwin J. Stringham's Symphony No. 1, in B flat minor, and Ignaz Friedman, pianist, in Beethoven's concerto for piano and orchestra, No. 4, in G major, op. 58.

The symphony, written by Mr. Stringham while in Rome under the tutelage of Respighi, adds one more to the long list of Italian inspired works, and, judging by the expression of the critics and the favor of the audience, the addition is an important one. The composer indicates that his inspiration was animated by the glory of ancient Rome and the power of modern Italy. The score demands the full equipment of a modern orchestra, and its ideas are set forth with high regard for color and movement. The Morning Tribune critic hails the work as a significant addition to the cause of American music. Mr. Stringham, who hastened from Italy to hear the first performance, and Henri Verbruggen, who gave to the performing everything at his command, were given ovations which fully persuaded both men that they were responsible for an important event.

Mr. Friedman's playing of the Beethoven concerto and several encores, reawakened the admiration which six years' absence had dimmed; one remembers his greatness, but the memory cannot retain the many superb qualities of this artist. Once every six years is not often enough to have the meaning of piano playing set forth so convincingly.

The final of the three dedicatory programs given in Northrop Memorial Auditorium on November 15, brought forward The University Singers under the direction of Earle G. Killeen, and The University Band under the direction of Michael Jaima. Both organizations were favorably received by the audience which completely filled the University of Minnesota's new concert hall.

A capacity audience greeted the Isadora Duncan Dancers and the Minneapolis Symphony Orchestra at The Lyceum. The orchestra made excellent music in the pit, and under Henri Verbruggen's direction played Huldigungsmarsch by Wagner, the first movement of the Pathétique Symphony of Tschaikowsky, and the Water Music by Handel-Harty without the assistance of the dancers. The remainder of the Tschaikowsky symphony was interpreted by Irma Duncan and her associates. One may not like his Pathétique visualized; he may prefer to furnish his own private grief, but those who heard and saw will never quite escape some stirring memory of this superb combination. Greek garb, Greek ideals and the Pathétique seem as opposite as the poles, but suffering is as new as tragedy is old, and the audience was held, not with a spectacle, but with the same emotions that will always grip hearts. Even the Minneapolis Symphony Orchestra was not immune; more sustained depth, and more poignant climaxes were read into the score, and the vibrant third movement flamed with unusual vigor. Irma Duncan and Henri Verbruggen were given an ovation at the close of this part of the program.

The remaining numbers with music by Schubert were gay with youth, were pleasing, stimulating. The evening found high-favor with the audience; many commended the Orchestral Association and Arthur Gaines, the manager, for the unusual combination of these artistic forces. E. K.

CHAMBER MUSIC FOR STRINGED INSTRUMENTS

A Baedeker Through Its Literature

A REVIEW

By Edgar Stillman-Kelley

The third and final volume of a series entitled "Handbuch fuer Streichquartett-Spieler," by Prof. Dr. Wilhelm Altmann (Max Hesse, Berlin) has recently appeared, and is, as the name implies, a virtual Baedeker through the literature of chamber music for string groups—especially the quartets. It possesses such phenomenal merits that it is a pleasure as well as an urgent duty to call the special attention of all players of stringed instruments to this achievement, by one of the greatest musical authorities of the day, many years connected with the Royal (now State) Library at Berlin, where he was until recently chief librarian of the music department. In spite of his official duties he has found time to write and publish numerous books displaying erudition, research and, strange as it may seem, poetic enthusiasm. Among them may be mentioned his collection of 3,000 Wagner letters, the Letters of Brahms to His Publishers, the Orchestra Catalogue and a Chamber-Music Catalogue, the object of which is to assist orchestra conductors and leaders of chamber music organizations in enriching their repertoires.

This handbook is, of course, primarily intended as a helpful manual for those conductors of string-quartet organizations who find themselves in danger of drifting into a rut—presenting a series of numbers very similar to those given by other quartets, or which they themselves have produced in the past. But the work is more than this. As the author has played in string quartet groups for many years, now viola, then as first violin, he is able to speak from personal experience of the difficulties as well as the playabilities of all the classical and romantic work down to those of the modernists.

The learned librarian has furthermore shown his eagerness to suggest to the countless amateur string quartet groups many desirable and meritorious works of masters who have been superseded by more recent writers. For instance, many quartets of men like Spohr and Cherubini are even more within the reach of the amateur quartet than those of better known writers. To this more playable class belong certain unfamiliar numbers of Haydn, Mozart, etc.

In glancing through the index we are at once impressed by the predominance of German chamber music in respect to quality as well as quantity, the output being about equal to that of all other countries combined. Wagner once said, "God denied the Germans the voices of the Italians but gave them the power to express themselves through the medium of instrumental music." Hence the opera developed in Italy, while Germany became the home of the symphony. In connection with this art form, there appeared the string quartet, a sublimation of the symphony, so to speak.

The composers from the Slavonic countries rank next to those of Germany in respect to the brilliancy of their achievements in the field of chamber music. From the Latin countries we find familiar names, some of them famous, but they are mostly identified with dramatic rather than abstract music. We all know that Bocherini and Cherubini were active in this field during the classical era. Those who have heard Verdi's string quartet will remember its pleasing qualities, its slow movement like a vocal aria and the general mood of Italian Opera throughout. Sgambati's piano quintets interested both Liszt and Wagner. Indeed the latter aided the composer in finding a publisher.

Volume I, of Dr. Altmann's condensed encyclopedia takes us from the very earliest efforts of the old masters down to the quartets of Raff, Cesar Franck and Smetana. Volume II includes Brahms, Grieg, Tschaikowsky, Dvorak, and the later writers of all countries.

Frankly recognizing the variability of tastes and differences of opinion, the author seeks, first, to ascertain the nature of a composition, and then to find for it an appropriate audience, even when the work may not appeal to him personally. Thus "to all friends of Russian music" he warmly commends Arensky's quartet op. 35. Again the trio by Benjamin Godard, which he proves is no trio, but a group of 4 morceaux, is yet so charmingly sonorous and finely wrought that amateurs will gladly play it. The fact that he learned authority adores the music of Brahms does not in the least deter him from eulogizing Grieg, Tschaikowsky, Glazounoff, Borodin, Gliere, and other foreigners. The author is as free from chauvinism as he is from prejudice in favor of any particular school, maintaining always his freedom to criticize details anywhere. Many music critics who may consider it their duty to hold fast to one author and be-

labor all others may read with profit the poetic lines of this German historian that have been inspired by the works of the great men from other countries. He writes: "When does the heart of a quartet player fail to glow with joy at the name of Dvorak," while his enthusiasm for the best achievements of all composers from all countries is simply contagious.

The third volume of the series is devoted to trios, quintets, sextets, double quartets and octets, and in the supplement such quartets as were not previously reviewed. Such a rich display of string trios is displayed that we wonder why they are so seldom, or never heard.

We are reminded that Mendelssohn, as well as Mozart, Beethoven, Spohr, etc., composed quintets for two violins, two violas and one cello. Undoubtedly the most powerful string quintet ever written is Schubert's op. 163, in which two violins, one viola and two cellos take part. The learned authority never seems to lose his bearings or sense of proportion, for in this instance he allows himself over two pages in which to dwell upon the structure, technical requirements, and, above all, the spiritual quality of this monumental work.

Dr. Altmann's loyalty to Brahms naturally leads him to pronounce that master's op. 18 and 36 as "occupying a separate place in the entire sextet literature." Nevertheless this does not deter him from devoting over three pages to a well deserved appreciation of the three sextets of Gliere, op. 1, 7 and 71. Generous comments are to be found concerning works of this type by Rimsky-Korsakoff, Tschairowsky (op. 70), and particularly Dvorak's op. 48. Composers from the British Isles are kindly considered here and in volume I and II, as indeed are also the Americans.

Among the octets, the most noted is Mendelssohn's op. 20, although amateurs are

urged to cultivate those of Gliere, op. 5, and Svendsen, op. 3. Spohr invented the "double-quartet" in which two string quartet groups are in a measure opposed to each other, sometimes antiphonally. As the pronounced virtuosity. Singularly enough, the writer criticizes the chromatic quality of some of Spohr's music. Now it was this very chromatic element—otherwise employed of course—that frequently awakened the first interest in the compositions of Chopin. It indicated an effort on the part of both masters to get out of the old tonic-dominant, diatonic rut in which imitators of Mozart and Beethoven floundered a century ago. We must bear in mind also, in this connection, that Spohr, who was for many years Kapellmeister at the Cassel Opera House, produced the Flying Dutchman in 1842, and was virtually the only master of the older tradition to recognize and value Richard Wagner.

Dr. Altmann's attitude toward writers of the present day is as friendly as to the composers of a former period whose names have an abiding value. He seems ever willing (Continued on page 45)

Florence Foster Jenkins Gives Song Recital

Annually, Florence Foster Jenkins, founder and president of the Verdi Club, invites members and friends to a song recital, presented by herself, the Ritz Carlton Hotel in New York being the scene of this musical and social affair. Invariably the ballroom is filled, and a program of interest given. All this was again the case on November 7, when club members and personal friends turned out in large numbers. Of course Mme. Jenkins' numbers were outstanding, including the Garden Scene from Faust, with orchestra,

sung in costume, also French and English songs. These included Rachmaninoff, Eckhart, and the American composers Phillips, Golde, Clokey and Gilberté, the Laughing Song of the latter provoking general merriment. For encores the audience heard The Red Sarafan (Russian), and the polonaise from Mignon. Concerning their interpretation, Mme. Jenkins received many compliments for her singing of the Faust music, while yet others thought that Gilberté's Laughing Song was the best offering of the

evening. Many beautiful flowers, which afterward quite filled Mme. Jenkins' commodious apartment, were showered on the singer, testifying to the regard which is felt for her.

Edwin McArthur played her accompaniments with taste and sympathy, and piano solos by Samuel Reichmann provided excellent contrast in their brilliant performance. Lunia Nestor, Spanish dancer, was admired, and the general dancing which followed provided several hours of social commingling.



FLORENCE FOSTER JENKINS

Detroit Symphony Offers Novelties

Gabrilowitsch and His Men Acclaimed by Enthusiastic Audiences—Soloists Delight

DETROIT, MICH.—The third pair of subscription concerts of the Detroit Symphony Orchestra at Orchestra Hall, October 31 and November 1, maintained the high standard set by the opening concerts. The program began with the Schubert Overture, Rosamunde, which was followed by the Fourth Symphony in E minor, op. 98, by Brahms. This symphony, for a long time considered understandable by the musical connoisseur only, has come to be loved by the audiences here, if the enthusiasm which greeted its performance is any gauge. Under the skilful conducting of Mr. Gabrilowitsch its intricacies were not so apparent. There was splendid sonority contrasted with a delightful suavity when the emotional content demanded it. Possibly the fact that the symphony came early in the program rather than at the end aided in the enjoyment of it.

The second half of the program opened with the lovely Serenade in E flat major, op. 7, for the wind instruments, by Richard Strauss. A Symphonic Dance in Basque style from The Basque Venus by Wetzel was heard for the first time. Folk rhythms and themes used by the Basques in their various religious and seasonal ceremonies furnished the material deftly developed by the composer. The Fandango, the Zarzika, the Ezpatadanza and the Arin-Arin were the dances employed. The Roumanian Rhapsody by Enesco made a brilliant finish for this outstanding program.

The fourth pair of concerts given a week later introduced Nina Koschetz as assisting soloist. The program opened happily with the Haydn twelfth symphony—that is, happily for those who were in their seats. Mr. Gabrilowitsch played it without pause, and late comers had to stand until the finish. Two orchestral novelties appeared on the program, the first a Concerto Grosso for the strings with piano obligato, by Ernest Bloch, was a joy to hear. The strings were played with admirable smoothness and warmth and the piano was an interesting addition. Allan Farnham, who was the pianist, gave an excellent account of himself.

The other novelty closed the program. This was Masquerade by Carl McKinley, a distinctly modern composition which has been characterized as an attempt to express the spirit of America at play. Though modern in every sense, it lacked the hideous cacophony of many of the ultra modern works. There were swiftly contrasting

moods, a wealth of color, and changing rhythms which combined to make a musical portrayal that evoked much enthusiasm. Allan Farnham again presided at the piano. It was a program of wide range in the matter of musical composition, with something to suit every taste, and many were the favorable comments heard from the audience as they filed from the hall.

The fourth Sunday afternoon concert, November 3, found the Madrigal Club of women's voices sharing the program with the orchestra. Charles Frederic Morse, director, first led the club through Debussy's The Blessed Damozel, with Lois Johnston singing the part allotted to the Damozel and Winifred Huntton Heidt as the narrator. Miss Johnston may always be trusted to sing artistically anything she undertakes. Mrs. Heidt, one of younger singers, has a lovely, warm voice that should take her far in her work. The club later sang a group of four Hodie Christus Natus. The club did excellent work, there is a fine balance and quality of tone, and of course with Mr. Morse as director the necessities of good choral work, such as nuance, attack and release, are expected. The orchestral numbers conducted by Victor Kolar were the Jubal Overture (Weber), Romeo and Juliet Overture (Tschaikowsky), Scherzo (Goldmark), and Espana (Chabrier). The work of the orchestra was meritorious, and Mr. Kolar was recalled several times.

The fifth Sunday afternoon concert not only presented a most interesting orchestral program but introduced a new soloist of outstanding accomplishment, Irving Marston Jackson, baritone. He sang Handel's Hear Me Ye Winds and Waves, and Massenet's Vision Fugitive, one in English and the other in French, but both with clear cut enunciation. His voice, while lyric in quality, was smooth, of even scale, excellent quality, and at all times adequate. The orchestral numbers for the first part of the program were the Festival Overture (Lassen), Introduction to acts II and III from Wolf-Ferrari's The Jewels of the Madonna, and the Polovtsian Dances from Prince Igor by Borodin. The second part of the program was devoted to Ravel's whimsical Mother Goose, delightfully played. The Second Hungarian Rhapsody closed this most interesting and entertaining afternoon. Victor Kolar was the efficient master of ceremonies and conducted his forces to the evident satisfaction of those present.

J. M. S.

Carnegie Hall Book Shop Winning Many Friends

Located in Carnegie Hall, New York, is a new book shop that is attracting the attention and interest of musicians and music lovers, as well as others of artistic or literary bent. The Carnegie Hall Book Shop not only has every new book off the press, but also many rare books that have been out of print for years. It is a delight to visit this interesting shop, for one comes across many things that he never thought existed, and, moreover, one generally finds some prominent musician also "browsing" about, or delving deep into the pages of some interesting volume.

In addition to the unusual collection of books, both old and new, are to be found original letters of famous musicians as well as some original manuscripts by many of the immortal composers. Any part of this collection is for sale at remarkably low prices and would be a worthy addition to the library of any musician.

The window displays of the Carnegie Hall Book Shop are always inviting for they in-

variably contain some rare material about famous musicians. During the past week the window was filled with material on Beethoven and included many original letters and manuscripts, as well as copies of Robert Schaufler's interesting book, Beethoven, the Man Who Freed Music. This week, in commemoration of the one hundredth anniversary of the birth of Anton Rubinstein, the window displays a most interesting collection of material on this immortal musician, whose pictorial biography was published in last week's issue of this publication.

Many people are deceived by the entrance to the Carnegie Hall Book Shop, as the street front is necessarily small. Upon entering, however, and descending several steps, one finds a large room, in which the book lover can lose himself for hours examining these interesting books.

Curtis Institute Faculty Concert

PHILADELPHIA.—The annual series of faculty concerts of the Curtis Institute of Music was opened on the evening of November 13 by Louis Baily, viola player, formerly a member of the Cape and Flonzaley quartets, now head of the viola and chamber music departments of the Curtis.

Casimir Hall was crowded with students and members of the faculty, while Mrs. Bok always bestows her presence and evinces as keen an interest and enjoyment as any young student. To listen to great artists perform the magnificent works of old masters with introductions to the best of living composers is a wonderful opportunity and a rare treat.

Collaborating with Mr. Baily was the noted violinist, Lea Luboshutz, of the violin department, with Harry Kaufman at the piano, and for the concerted numbers there were students of Mr. Baily's classes, with Sylvan Levin, student, conducting.

The program began with the sixth Brandenburg concerto in B flat major for two violins with accompaniment of three cellos, two double basses and organ obligato.

The second viola was played by Max Aronoff, a decidedly talented young student, who showed a beautiful tone which formed a perfect blend with Mr. Baily's.

Next came Mozart's lovely Symphonie Concertante in E flat major for violin, viola and chamber orchestra. It goes without saying that with two such artists as Mme.

Luboshutz and Mr. Baily the composition received an inspirational and noteworthy rendition with the orchestra doing excellent work under their young conductor, while notably good was the tone and smoothness shown by the two oboe and two horn players.

A suite by Ernest Bloch for viola and orchestra, and another by Joseph Jongen with piano versions of orchestra parts by their respective composers formed the last half of the program.

These works in modern idioms afforded every opportunity for virtuous playing and demands for an undaunted technic as well as the most responsive musical perceptions. All these they certainly received from the artists who performed them.

Mr. Baily's tone was superb, so much so that the abundant dissonances were delightful and possessed a charm, and Mr. Kaufman evoked from the piano unsuspected effects and nuances of a marked orchestral character.

M. M. C.

Trouk Pupils in Recital

Prof. A. H. Trouk, teacher of violin, with studios in Brooklyn, N. Y., presented his pupils in recital at P. S. 75 in the Bronx on November 24. Milette Trouk, his daughter, also presented her piano pupils at this same recital, and all met with the approval of the capacity audience. A feature was the performance of the pupils' orchestra in four different selections. All accompaniments were played by piano students of Miss Trouk.

Prof. Trouk, who is a pupil of Joachim, Dont and Massart, has been very successful as a teacher in New York. His excellent background permits him to give his pupils a thorough musical education, with the result that all reflect the able training given them by their mentor.

James Levey Opens New Studio

James Levey has opened his new studio on West Eighty-sixth street and already has begun a busy season. In addition to his violin and chamber music classes in New York and Philadelphia, Mr. Levey has inaugurated a class in violin and ensemble training for beginners and elementary students which is proving very successful.

How Impressive Is the Truth?

The Cincinnati Enquirer is a paper which devotes plenty of space to music. In its issue of October 26 it has an article by William Smith Goldenburg concerning the concert at which Florence Austral and Fritz Reiner were the stars. The headline reads:

"Florence Austral Acclaimed. As Reiner, Inspired, Leads Musicians in Superb Concert." The first two or three paragraphs are devoted to general details concerning this particular concert at which Florence Austral appeared. During the course of these paragraphs the writer takes occasion to speak incidentally of the "incomparable" Florence Austral, and of her "superlative" art. He then goes on to say:

"Cincinnati has a strong claim upon Florence Austral, for it was here that her first triumphs in America, at one of the memorable May Festivals, were scored. Cincinnati, indeed, would seem to be justified in harboring the feeling that, in a sense, she discovered Florence Austral. Glowing were the encomiums written about her glorious voice, her wonderfully clear diction, her admirable vocal style when she made her debut at the May Festival. First impressions of her artistry have been materially strengthened with each of her successive appearances in the city in recital or concert."

"To greet Florence Austral is like welcoming an old friend. That she shares honors equally with the orchestra in the rendition of this week's program is a distinction to which she is entitled by right of her achievement. There is no dearth of sopranos essaying Wagnerian roles in opera. The dramatic timber is not uncommon. But there is only one Florence Austral. What other successful artists have that critics approve Florence Austral possesses and what they lack she has in abundance. To pronounce her outstanding in her field is to proclaim a fact. To say she is the ideal Wagnerian soprano is to clinch the argument that she is the peerless dramatic high-voiced singer of today."

"The voice that we heard in Emery Auditorium yesterday afternoon was the same glorious organ that we welcomed to American shores a few seasons ago in Music Hall at a May Festival concert. There is the same clarity, the same show of temperament, the same excellent shading and, above all, the same manifestation of intelligent direction of natural resources judiciously marshaled."

"Spontaneity, fervor, intensity—all combine to put dramatic fire into a Florence Austral rendition of Wagnerian music. Hers is a voice that is equal to every emergency, brilliant in the powerful climaxes, but always with a suggestion of ample reserve power, and also one that is capable

of submitting to the crucial test of absolute control for the finest spun pianissimo when tender moods are thrust forward by the composer.

"It is more as a vocal instrumentalist than as a vocal soloist that Florence Austral participates in this week's symphony concert. She becomes a part of the orchestral unit, one moment blending with it superbly and the next soaring above it with convincing assurance of her own power.

"Three times does Florence Austral enter the current program, first to give a decidedly brilliant rendition of the Dich, Threue Halle, from Tannhauser, which would have been more effectively placed had it come after the 'b' number, Isolde's Liebestod from Tristan and Isolde, which she sang in exceedingly impressive manner, bringing the first half of the concert to its close, but not before artistic effort of so superlative a nature had been demonstrated that an abundance of material foroyer conversation had been manufactured.

"After the intermission Florence Austral returns to thrill you with her magnificent singing of Senta's Ballad from The Flying Dutchman, as theatrical almost as the famous 'Cry' of The Valkyrie, but actually vastly superior music. And to the singer falls the honor of closing the all-Wagner program with the Brünnhilde's immolation scene from Gotterdamerung.

"Florence Austral leaves an unforgettable impression upon the mind of every listener. The informed Wagnerite acclaims her art as something that approaches the supreme, if they cannot subscribe to the opinion that ultimate attainment has been reached. The mere layman knows that something unusual has happened, but senses, if he does not understand, the treat that has been his."

"Perhaps we have permitted enthusiasm for a great singer and the manifestation of her art to carry us beyond the space ordinarily allotted in a critical review to the soloist. No apology is offered, for none is needed. Florence Austral deserves compliments, for she wins them by right of achievement."

"Now there is the sort of critical comment concerning the soloist at a symphony concert that one likes to read. It has not been clipped off for want of space by the city editor. It is complete, detailed, well worded and written obviously by a man who is a musician and knows whereof he speaks.

"As to Austral, when the same things are said about a singer wherever and whenever she appears, it becomes impossible not to believe them. Florence Austral has been praised in like terms in Europe, as well as in many American cities.



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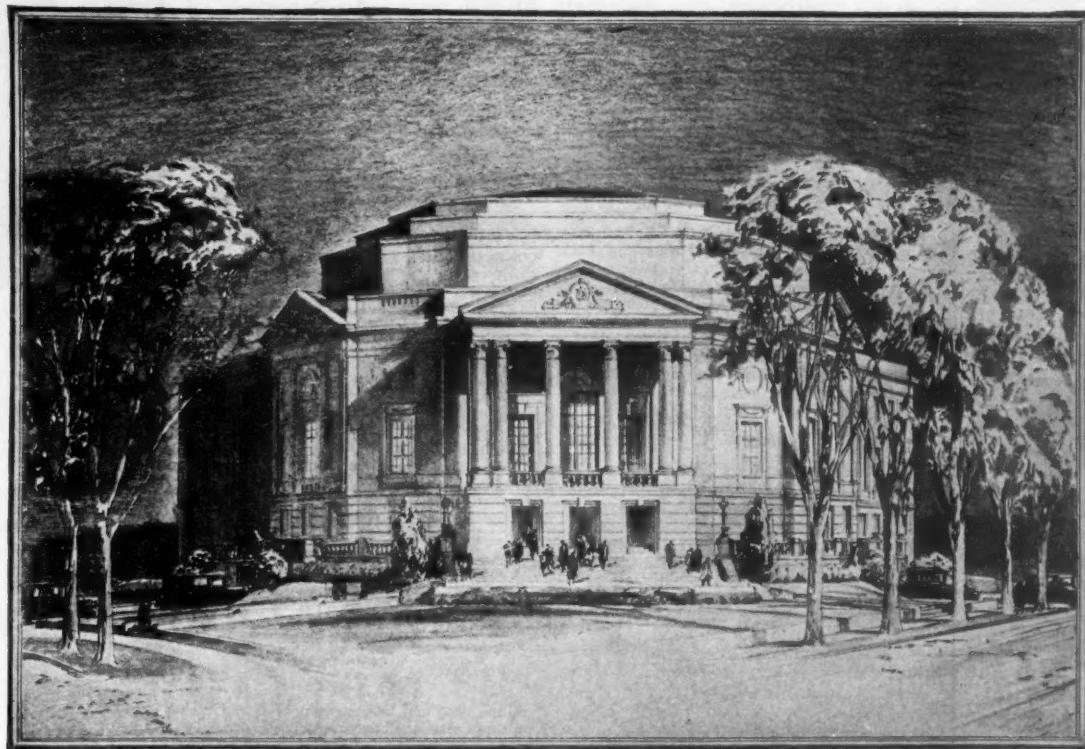
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Brockton, Mass.
Andover, Mass.
Providence, R. I.
New York City
New York City
New York City
New York City
Williamstown, Mass.

NOVEMBER

Oberlin, Ohio
Toledo, Ohio
Richmond, Ind.
Mt. Vernon, Ohio
Charleston, W. Va.
Canton, Ohio

MARCH

Akron, Ohio
Dayton, Ohio
Louisville, Ky.
Springfield, Ill.
Quincy, Ill.
Urbana, Ill.
Lafayette, Ind.
Decatur, Ill.
Danville, Ill.
Jackson, Mich.
Hamilton, Ont.
Hamilton, Ont.
Oberlin, Ohio

DECEMBER

Wilmington, Del.
New York City
Reading, Pa.
Johnstown, Pa.
Pittsburgh, Pa.
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APRIL

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Pianist

Wins Critical Approval in
New York Debut,
November 18, 1929

Press Comments

AMERICAN PIANIST PLAYS AT TOWN HALL AFTER TWO YEARS IN EUROPE

"Bach's Toccata in C minor gave him an opportunity to display his understanding of contrapuntal interpretation, effective pedaling and careful phrasing. . . . There was much poetry and sentiment in his reading. Mr. Hice held the attention and interest of his audience throughout by his evident sincerity."—*N. Y. Times*, Nov. 19th.

ARTHUR HICE DELIGHTS TECHNICIANS

"Arthur Hice . . . has gained favor in Central Europe. It is easy to understand why his performance should appeal to those for whom Artur Schnabel and Frederick Lamond embody the ultimate ideals in piano playing. The playing of Mr. Hice is invested with a thorough-going professional competence of mind and mechanism. . . . The Bach Toccata was technically clean and rhythmically incisive. . . ."—*N. Y. Telegram* (H. F. Peyer) Nov. 19th.

"He is an intelligent, masterful musician, brilliant in technical equipment and with repose and style often well illustrated. His reading of the Bach number was excellent. The various and varied episodes were beautifully molded, imbued with tone color artistically differentiated; his finger technic was precise and the pedals were utilized with good taste."—*American* (Greta Bennett) Nov. 19th.

"His treatment of the Chopin Mazurka in C sharp minor, the Nocturne in G and the F minor Fantasy, evinced a nice feeling for tonal shading and an intellectual grasp of the composer's idiom. . . ."—*Herald Tribune*, Nov. 19th.

"Arthur Hice has an authoritative, if emotional, style. . . ."—*N. Y. World*, Nov. 19th.

"Arthur Hice, a pianist of distinction, played at Town Hall. He has strength, technical foundation and, indeed, a sense of beauty in everything he touches."—*N. Y. Telegraph*, Nov. 20th.

"An earnest and worthy musician, without pose and virtuous tricks. . . . It surely speaks well for the spiritual and musical qualities of the certainly very talented but rather brooding artist that his well thought-out performance of the complicated and deeply conceived sonata of Beethoven, Op. 110, was the most interesting and best played part of his performance."—*N. Y. Staats-Zeitung*, Nov. 19th.

". . . Arthur Hice is a full blooded musician, who has not in the least degree the ambition to be a pianistic finger acrobat with new record breakings. He is a musician of spiritual profile; his path leads to the Essential; his goal is: Interpretation of a musical composition through the bringing out of the inner character and through the understanding of the creative master who wrote the work. This he showed best in the Beethoven Sonatas, in which Hice aroused the hope that he will be one of the elect. Beethoven interpreters of the future."

"Interesting in the best sense of the word were the modern compositions of Jirak, Janáček, etc. The Andaluza of de Falla and pieces by Debussy and Ravel disclosed Hice as a finely served musician, full of temperament and with a great sense of form. They were received with very well deserved applause. Among the many encores he had to give, the most outstanding was the Viennese Waltz, whose charm and brilliancy could not have been better brought out by an hundred percent' Viennese musician."—*N. Y. Herald* (K. Burger), Nov. 19th.

For further Particulars Address:
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Steinway Hall, 113 W. 57th St.
New York

LIFE—ART—SONG

An Outline of the Subjects of a Course on Singing

By Meta Schumann

In my vocal course the subjects referred to below are scientifically and systematically worked out, and I am referring to them here briefly in the order of their importance to artistic singing.

First

IMPORTANCE OF GOOD HEALTH

Good health is essential to everyone, but especially to the singer, since singing is the most natural means of expression because the voice is Nature's greatest gift—pre-eminent above all instruments. Regularly in one's daily life, plenty of good food and sleep, daily exercise and fresh air are absolutely necessary, and the only means of attaining good health. Pupils must realize this if they desire to sing convincingly.

Second

IMPORTANCE OF CONCENTRATION

Voice is the mirror of the soul, capable of reflecting the deepest emotions and transporting one to spiritual realms. Therefore, singing is bringing the abstract into the concrete, and a perfect mental concept requiring incessant concentration is necessary to accomplish this, not only for the mechanical but the spiritual phase also.

Third

POSTURE, BREATHING, SUPPORT OF BREATH

The posture of the modern boy and girl is not conducive to good singing, and I personally fail to see why all the time given to athletics and hygiene in our schools and colleges should not produce greater results. My great problem as a teacher of voice invariably starts with the task of correcting the posture. A stooping carriage denotes inertia, slovenliness, and irregularity in every degree, mentally and physically. I suggest the pupil stand against the wall and discover how far the shoulders slope forward, denoting a weak spine, which fails to hold up the entire structure. By throwing the shoulders back one immediately creates a condition for spontaneous muscular action throughout the body, bringing into subordination the entire muscular system required for proper natural breathing.

Breathing consists of two automatic movements, inhalation and exhalation. We need not worry about inhalation. The tone takes its breath and inhalation takes place automatically as in speech. With a good posture, which prevents the framework from collapsing on the outgoing breath, the singer will immediately become conscious of the action of the abdominal muscles (called "the clutch"), which establishes a support for the breath. This action is demonstrated by pronouncing the following words emphatically, stressing the consonants, "can," "when," "puff," "muff" and "book." The inward action of the abdominal muscles should start simultaneously with the first emission of sound and continue throughout the entire phrase in the direction of the spine, which serves as a buttress, an immobile structure. Adhering to these rules, the problem of breath support is solved.

With daily practice, increasing the elasticity and rigidity of these abdominal muscles, the voice will grow and develop as your state of health permits.

Fourth

SUPPORTED BREATH STIMULATING VOCAL CORDS

Now that we have covered the subjects of good health, posture and supported breath by the abdominal muscles, our next step is to put the vocal cords into action. The vocal cords stimulated into action by an incessant and active flow of breath are the most important part of our instrument and must be free from all interference to insure perfect coordination during the entire phrase. Only perfect freedom of the vocal cords enables one to carry out all other rules pertaining to singing resulting in a beauty of tone, freedom of tongue and jaw—the last two causing the greatest interference to the voice. A hanging jaw (erroneously called a relaxed jaw) causes as much trouble as a tight jaw. It robs the tone of color and virility, and impairs diction, because the lips automatically become lifeless. If your lower teeth show, you have the first indication of a stiff jaw, which stiffness is evident also in the tension of the chin muscles. Use a mirror—it is always a loyal friend of the singer. A jaw consciousness will never overcome a tight jaw. The only way to eradicate the trouble is to watch for the above mentioned physical indications and then go to your mentality. Your facial expression is the reflection of your sympathetic nervous system. Study your

facial expression. Radiate animation, good will plus relaxation.

Fifth

THE THREE ESSENTIALS MAKING A PERFECT TONE

The three essentials constituting a perfect tone are the vocal cords in action, the breath striking the hard palate and the soft palate. The freedom of the vocal cords—the vital part of our instrument—depends wholly on the incessant and persistent flow of breath stimulating them into action. Currents of air striking the hard palate or roof of the mouth give the tone its forward placing, add power and intensity to the tone. The soft palate adds the velvet quality. A tone having an overabundance of hard palate becomes hard and cold in quality, while a tone suffering from too much soft palate becomes insipid and loses its power of projection. This tone is recognized by its high and backward sound. When we have a perfect balance of cords, hard and soft palate, the tone falls heir to all the other overtone spaces. Learning to diagnose a tone from this standpoint, the pupil becomes his own critic because of his sensitiveness to sensations caused by air currents flowing into the resonance chambers.

Sixth

PURE VOWELS

Much time and labor would be spared the pupil and teacher if pure vowels were taught in our schools. I advise every pupil to take a course in phonetics before studying voice, because much time is wasted at a singing lesson, especially when the teacher insists upon pure vowels at all times and on all notes. All exercises must be sung on all vowels, uncompromisingly, because we cannot hope for clarity of diction before this is accomplished. I am astounded at the ignorance among high school graduates on this subject and blame the school system for this carelessness. The pupil's inner ear must be developed to hear pure vowels, and the lips—the handle to the voice—must be trained to fall into position, which changes with every change of vowel. I call these positions "molds," and pure diction depends upon the accuracy of these molds. The mirror is indispensable for this training of the lips.

The duty of the teacher is to ascertain by carefully studying the size of the mouth the exact dimensions required for every vowel. These dimensions take care of the number of upper teeth showing for long "E" long "A" and "AH" as in "Ave Maria," and also the spacing required for these vowels by the action of the jaw.

Seventh and Eighth

EQUALIZED SCALE AND CONTINUITY OF TONE

When we listen to Kreisler, Gieseking, Toscanini and Rethberg we hear such beauty and prevailing intensity of tone that it veritably carries us out smoothly and definitely upon a river of sound. We are enchanted and spellbound by this intangible power that holds us and contacts our mentalities. The musician knows that it is the equalized scale and continuity of tone (the two are inseparable) that causes this almost hypnotic spell. Concentration of the highest degree is necessary to develop these two phases of tone, without which we convey and project nothing to the listener. The symptoms of an unequalized scale are evident by excessive thickness in the middle and lower voice, and the constantly growing smaller upper voice. I advise the pupil to correct this condition by treating all descending scales and phrases with an ascending thought, singing all scales from the top note down, and only when the lower note has attained the same amount of overtone as the higher note may one attempt to sing an ascending scale. The larynx then will remain in its normal position and will not be pulled up and down with each ascending and descending phrase. This is a purely mental treatment, and the mind with a little practice will take care of this adjustment and immediately assign the direction of thought necessary for the phrase. Then the singer will be free from the "high and low note complex" and singing will become a joy.

Ninth and Tenth

MENTAL TONE COLORING AND STUDY OF TEXTS AND MOODS IN SONGS

Emerson says, "It depends upon the mood of man whether he shall see the sunset or the poem. The more or less depends upon structure or temperament. Temperament is the iron wire on which the beads are strung. Of what use is fortune or talent



VLADIMIR HOROWITZ,
photographed on the SS. Mauretania on
his arrival in New York, for his third
American tour. Shortly after his re-
cital in New York on November 15, the
pianist left to fulfill concert engagements
which will keep him away from New
York for six weeks. During his five
months' stay in this country, Mr.
Horowitz will make seventy-three ap-
pearances, touring for the first time as
far as the Pacific Coast. (Photo by
Cosmo News).

to the cold and defective nature? Dream de-
livers us to dream and there is no end to
illusion."

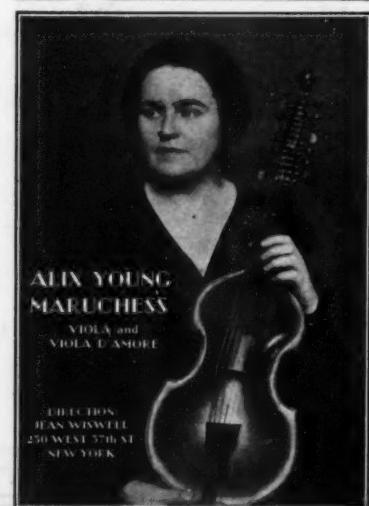
A singer cannot hope to project a mood unless he has studied the poem and stimu-
lated his imagination until he becomes an
avenue through which the original thought
again fully expresses itself. Never use or wear
out your voice by repeating empty words.
What the brush is to the painter, the voice
is to the singer—a means of expressing
thought, beauty, and color. Singing becomes
an art only when the instrument is freed
from all technical interferences.

"Harold Bauer Moves Ottawa Audience to Greatest Enthusiasm."

The above caption is quoted from The Ottawa Evening Citizen, and is followed by a glowing account of the distinguished pianist's reception in the Canadian city. The opening phrase of this report is of particular significance. It reads: "The piano is still a tremendously popular instrument with a great many people—when a superb musician and artist like Harold Bauer presents the program." The report continues: "Several times enthusiasm for his masterly performance inspired insistent demands for encores. But Harold Bauer, pianist, is also Harold Bauer, super-program architect, and he refused courteously but firmly to mar the unity of the structure he had painstakingly planned and built by interpolations and additions." He reserved the encores for the end.

As to the printed program, it began with Bach, Mr. Bauer's interpretation of which leads the critic to write: "Bauer is pre-
eminently challenging to the intellect. He is
so clear and logical that he even makes the
modernists clear and logical, hence the de-
light to a listener of following the Bach
themes and voices through their intricate
weavings to a logical conclusion."

Of Mr. Bauer's Schumann, the reviewer
says: "The dramatic power of the artist was
the dominant impression created," and at the
end she adds the following reflection: "To
students of the piano of very special interest
were the clear singing tone of Harold Bauer's
playing and the perfectly timed pedalling
which cut the silhouette of the phrases clean
and sharp."



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There are fifteen separate concert halls, accommodating from 50 to 1200 people, which make Pythian Temple perfectly suited to the needs of practically any soloist or group of musicians, as well as an ideal meeting place for organizations. The halls are scientifically ventilated, the chairs comfortable, and lounging and smoking rooms have been

provided for the convenience of the patrons at the concerts. There also are facilities for dimming lights, adjoining preparation rooms, and spacious lockers. It is interesting to note that every one of the fifteen auditoriums contains an organ, a boon to organists for practise as well as concert purposes.

A glance at the largest auditorium pictured herewith will give an idea of the magnificence of the hall, the spacious balcony adding its quota to the beauty of the whole. This hall, which seats 1200, is considered by many musicians the most perfect acoustically ever built. The close proximity to many different modes of transportation is another reason why each year Pythian Temple is being used more extensively as a recital and concert hall.

**Philadelphia Orchestra
Plays Taylor's Work**

Also Features Beethoven and Elgar
—Other Notes

PHILADELPHIA.—The program presented by Leopold Stokowski and the Philadelphia Orchestra on November 15 and 16 held three delightful numbers. Beethoven's Eroica Symphony came first and received such a masterly interpretation as is seldom accorded it. Dr. Stokowski seemed almost to improve on perfection. This great symphony has been heard endless times in Philadelphia (as elsewhere), almost always superbly read and played, but the performance at these concerts reached a new high level. The Allegro con brio received just the right touch, the Scherzo remarkable delicacy of tone and coloring, the Finale, a beautiful exposition of theme and variations; but the Marche Funèbre stood out from all as the high light. Sometimes it is given too slowly, sometimes too fast, but in this reading, the tempo was supremely satisfying, and the air of sacred solemnity followed throughout. No dragging, no overemphasizing; each part stood out in perfect outline.

Deems Taylor's composition Jürgen held first place after the intermission, being played for the first time in Philadelphia. It was a thoroughly likable and interesting number. Mr. Taylor shows a detailed knowledge of orchestral possibilities, as the composition uses the resources of the orchestra very cleverly. It is delightfully melodious, and complicated enough harmonically to afford a colorful whole. Programmatic in character, it is not difficult to follow intelligently the meanderings of Jürgen. The work was warmly received by the audience.

As a close to the program came Edward Elgar's Variations on an Original Theme

(Enigma). Thirteen of the fourteen variations were played, and proved intriguing to the fancy. As the dedication is "To My Friends Pictured Within," and each variation bears some initials or mark, one's conjecture is free to picture the general character of each person portrayed. The first variation, supposedly picturing Lady Elgar, is beautiful, calm and melodious. To describe each is impossible but almost every type seems there, from the strenuous and overbearing, to the mischievous and coquettish. In these pieces also the resources of the modern orchestra are well employed with exquisite effect. It seemed that both conductor and orchestra had never been in finer form.

SECOND LECTURE RECITAL

The second lecture recital in the series now being given by Rosalie Housman and Elizabeth Gutman—soprano—took place on November 15 at the Art Alliance. The usual interested audience proved the subject, "Modern Music," to be one in which further acquaintance was much desired, and Miss Housman continues to deepen the impression that she has much authenticated material at her disposal, has obtained a broadminded view from her thorough study and can be depended upon in her statements.

At this lecture her special subject was "Russia, the New Voice in the Wilderness," in which she reviewed the dawn of naturalistic music from Glinka up to Soviet Russia, making a point of color and motion as two of the chief characteristics found in all Russian music, as it is in every other form of her art. Another point dwelt upon was the influence of Rimsky-Korsakoff upon such as Cui, Borodin, Moussorgsky (though she considers the latter more influenced by Balakireff and his handling of orchestra in the outstanding application of color and action).

Stravinsky was described as having inherited this latter faculty, but he had gone

as far as any can with the color side of orchestra and in realism showed the influence of Moussorgsky,—note "Le Sacre." He has a past, but as yet no future for he appears to be denying his inheritance.

Madame Gutman interpreted songs by Moussorgsky, Szymanowski, Prokofieff and early examples of Stravinsky, all in her usual impressive and artistic style. "In the Nursery" and "Gathering Mushrooms," by Moussorgsky, "Invitation to Fire and Water," by Prokofieff (all sung in Russian) won unusual appreciation, as did also a difficult "Children's Song" and a folk song by Stravinsky. Clarence Fuhrman was accompanist and a good one.

ISABEL ROSENFELDT

In a program consisting of operatic arias and miscellaneous songs, Isabel Esther Rosenfeldt, soprano, revealed a voice of wide range and dramatic power at her recital in the New Century Hall, November 15. Miss Rosenfeldt interpreted her songs with such skillful phrasing and intense feeling that she showed herself to be an artist of evident ability and keen intelligence. She was assisted by Kathryne Reimert, pianist, and William Falucci, violinist.

LONDON STRING QUARTET

The London String Quartet was the ensemble appearing before an expectant audience at the second meeting of the Philadelphia Chamber Music Association on November 17.

The personnel remains as heretofore, with the exception of the viola player, which part, made vacant through the resignation of H. Waldo Warner, is now filled by Philip Sainton. Mr. Warner resigned in order to devote his time to composition, in which he gives full proof of his talent and ability in the writing of chamber music, inspirational, delightful and happy in the choice of its medium. One recalls with pleasure his suite in the old dance forms heard at one of the Association's meetings last season; and the

Fairy Suite, "The Pixy Ring," appearing as the second number on the program on Sunday last, showed his diversity in style and charmed the audience. Its appearance on the program was a grateful gesture toward Mr. Warner, as it was the first concert played in Philadelphia since his retirement.

The first number was Beethoven's Quartet in C minor, played in such excellent manner as to show that despite changes the quartet still maintains its high standard in tonal blending, ensemble and interpretation.

The last number, Ravel's quartet, afforded another fine example in ensemble in which the players reached probably the highest point in the performance.

At the close of the concert the members of the quartet were recalled many times, and it is to be noted with pleasure that the organization returns to give another concert at the January meeting. M. M. C.

**Von Klenner and Merrill at
Spiritists' League**

Baroness Katharine Evans von Klenner, in a highly intellectual address, and Laurie Merrill, poet, interested the gathering of Spiritists at the November 11 meeting, the Baroness stressing her own experience, saying, with reference to her book, *The Great Awakening*, that "she did not seek this material; those who have gone before inspired it."

Facsimile signatures in this book have been verified, Mrs. Ethelbert Nevin and Mrs. Horatio Parker among them. She visited Italy and New Zealand in order to verify certain matters printed in this book, all these statements greatly interesting the audience. Miss Merrill read from her book of poems, *Singing Waters of the Mediterranean*, *Twilight in Nice*, *Naples*, *Snow in Wyoming*, *New York*, *Daffodils*, *Wings and A Troubadour Song*; her expressive face, voice and entire personality made these poems strikingly effective.



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I know no one her equal.

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Frank E. Miller

May 1929.

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20 West 84th Street

New York City



VOICE PLACING

By

John Hutchins

Vocal
Diagnostician

[This is the second of a series of articles written by John Hutchins, one of New York's well known instructors.—Editor.]

How many of us have not at some time heard the following vocal admonitions of various singing teachers?

- a. Send your voice into the face masque.
- b. Direct the tone toward the roof of the mouth.
- c. Relax the throat and allow the tone to flow all through the head.
- d. You must feel a strong sensation of vibration behind the palate.
- e. If one sings correctly the tone will be felt on the lips.
- f. Make the sound vibrate between the teeth.
- g. Place the voice here.
- h. Place the voice there.

It seems that each teacher has a different idea as to exactly where and how a pupil should feel the sensation of correct tone production. I could enumerate a thousand different explanations offered for the acquirement of "Bel Canto." Among those who really sing beautifully, I have never been able to find two individuals who apparently experience exactly the same type of vocal sensation. Their descriptions as to "how it feels" or "how they place the tone" never seem to tally. Every beginner appears to be hotly impatient to discover just where the voice must be "placed."

Some of these vocal descriptions as presented by our present day singing instructors are so elaborate and detailed that the student is completely and utterly bewildered.

Our senses are extremely tricky and not at all reliable as a guide to the singer. Inasmuch as no two vocalists give exactly the same description of "how they place the tone," I have long ago decided that teaching by means of "explaining the sensations of singing" is highly dangerous and not con-

structive. It would be quite all right to instruct by this method if everyone was agreed as to the personal feeling of correct tone production.

As a rule, the more a sensation is explained and described to any person to whom it is unknown, the greater is the likelihood of muscular strain in the effort to realize it.

Let us take, for example, the voice which is breathy by nature and lacking in resonance of a type that will carry over an orchestra.

The teacher who either is or has been a singer endowed with a naturally brilliant voice is frequently the least able to help such a scholar. Why? Because he makes the fatal mistake of describing his own sensations, and in nine cases out of ten instructs the pupil to direct the voice to that spot where these sensations should be felt. Consequently, in the deliberate attempt to direct the voice into the chest, nose or head, our old friends the larynx and throat will tighten and free easy tone production becomes impossible.

In other words, my advice is "Don't try 'place' the voice anywhere." Be very careful of deliberately trying to direct the column of tone to any particular spot. Rigidity of throat will invariably be the result. Perhaps some great artist does feel this type of sensation. Perhaps he does imagine that he places the voice "in the masque." The beginner will try to model his singing after this method of procedure and fail utterly in the attempt. How, then, is one to learn the art of singing? This depends almost entirely upon the correct guidance of a good teacher. By means of a systematic series of graded exercises the instructor gradually trains the ear of his pupil to recognize a beautiful tone. The student must mentally photograph the sensation of

these tones which the instructor holds to be correct. It does not matter to me a bit what type of sensation my pupils experience as long as the result is beautiful singing. I don't care if they say (as they often do) that it is like "gliding along on ice" or "flying through the air" or what not, so long as they achieve the round, warm, resonant type of tone production so eagerly sought after by the managers.

You can see how important a role the instructor must play in this process of ear training. Basically that is the whole thing. The teacher's ear must be the final judge. It is only after a long period of intensive training that the scholar can trust his own ear, absolutely. Personally, I believe that the "avis rara" of the musical world is the teacher who can recognize tone quality that has commercial value.

Vienna

(Continued from page 6)

them and the singer like old friends. Pirnie's dignified, serious musicianship immediately won him a place in the affections of the Viennese.

Malcolm Davidson was the second Scotch singer, and if his countrymen be considered a bit addicted to economy, Davidson refuted the charge. He was liberal not only in the quantity and quality of his voice, but in the scope of his program as well. Here is a singer who is above all a musician and an artist. A composer of great value, incidentally, and a splendid interpreter of his own music, he also does justice to that of the great masters.

A decidedly charming impression was that made by Nora Fauchald, whose lovely voice combined with a fine stage presence (and an assurance acquired in many appearances with John Philip Sousa) to make Miss Fauchald a "worth while" singer. She displayed her best work in a number of Grieg songs of the less familiar variety, and in American songs by Hageman, Watts and Morgan. In Morgan's songs Miss Fauchald (who is Mrs. Morgan in private life) won a particular success.

VIENNA DELIRIOUS OVER HOROWITZ

The one and only Horowitz recently returned for a single night and threw Vienna into a delirium. The proverbial oldest inhabitants do not recall a similar enthusiasm since the early days of Paderewski, d'Albert and Sauer.

That Vienna knows a good thing when

she gets it was once again conclusively proved in the case of Frank Sheridan. His debut, at which he played the Beethoven E flat major concerto under Nilius, was merely a success d'estime. But in his piano recital Sheridan found himself and "woke 'em up." He played Schumann as few others do, while his Ravel places him beside the leading pianistic heroes.

Cara Verson, from Chicago, played a program of works by the modernists, proving herself to have complete and undeniable understanding of music in present day idiom, and fully capable of doing such music justice. She plays with tremendous sweep where it is needed, has plenty of reserve force, and is able to produce a tone of mystic beauty in soft passages. Her interpretations were altogether satisfying.

Levitzy, appearing again after his success of last year, showed the same force and power as before and technical perfection incarnate.

ELMAN AND MORINI

Mischa Elman, who was Vienna's darling as a youngster, has now come back as a mature virtuoso, and many of his old admirers were there to greet him. Erika Morini, also "Vienna's own," has returned ripened and unimpaired, though perhaps not well advised in her program. We should have preferred a rehearing of the Mendelssohn and Beethoven concertos to her performance of Sarasate's Carmen Fantasy, however brilliantly it was played.

To hear the Beethoven Concerto from Szegedi—with so perfect a collaborator as Heger at the desk—is an unforgettable experience. The Brahms concerto, that battle horse among the limited number of violin concertos, preceded it and, by way of welcome novelty, there was Casella's concerto. As always with this Italian master, the conservatives found it too problematical, and the modernists bewailed its all to obvious melodiousness. Szegedi sailed safely between Scylla and Charybdis of divided opinions with a performance that impressed all.

Not unlike Szegedi, in type, is San Malo, a violinist who retains his artistic aims at all costs and shuns the mannerisms of virtuosodom. Vienna remembered the young South American from his last season's appearances and turned out in large numbers to hear him again. In Cesar Franck's well-worn sonata, San Malo showed a lovely tone, and in Paganini's concerto as well as in small pieces like Rimsky-Korsakoff's Vol du Bourdon, he exhibited technical prowess that drew big applause. PAUL BECHERT.

YVETTE LE BRAY

"Has Mezzo Voice of Warmth and Considerable Beauty."—New York Herald Tribune

A FEW EXTRACTS FROM PRESS COMMENTS OF HER SUCCESSFUL DEBUT AT CARNEGIE HALL, OCTOBER 30, 1929

This statuesque singer has a dark-hued voice of considerable warmth and beauty. The lower and middle registers are most capable of giving pleasure — this voice might easily rank with some of the finest now to be heard.
—New York Herald Tribune

A voice of warm color and agreeable quality and uses the organ intelligently. Communicate feeling and musical purpose. Her intonation was especially secure.

—N. Y. American

Powerful upper register.
—N. Y. Times

An American singer of imposing presence. A voice of exceptional natural volume. She delivered her program with energy and expressiveness, winning enthusiastic applause from her hearers, who were not slow to demand encores.—N. Y. Telegram

A voice of ample power and admirable natural quality. She has a commanding stage presence aided by ease and dignity of manner.
—N. Y. Sun

Musical interpretations were very praiseworthy, and the singer executed very well the fine lyrical passages.
—N. Y. Staats-Zeitung



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NEW YORK CONCERTS

NOVEMBER 18

Arthur Hice

Arthur Hice, pianist, who recently returned from study and concertizing abroad, made his debut in New York at Town Hall. His program listed Bach's Toccata in C minor; Beethoven's sonata in A flat major; Chopin's Mazurka in C sharp minor, the Nocturne in G major and Fantasy in F minor; first performance of Janacek's finale from *Im Nebel und Jirak's Wieglied* and *Marsch*; de Falla's *Andaluza*; Debussy's *La Fille au Cheveux de Lin* and *L'Isle Joyeuse*; Ravel's *Menuet* and *Tocata*.

The concert was a well proportioned and intelligently executed performance. Mr. Hice is a serious and devout musician whose musical insight is also profound; characteristics particularly outstanding in the Bach and Beethoven works. The pianist brought out the fine musical line of the composers with meticulous attention to their desires and he further enhanced his performance by a robust, mellow touch. The climax of the sonata was a noteworthy moment in which the emotional elements of the pianist were also brought into forceful play.

In the Chopin numbers the pianist evinced a delicacy of touch and a sensitiveness to the poetic moods of the composer, especially charming was the Nocturne.

The three Czech novelties which Mr. Hice offered for the first time here are interesting developments of the modern school and even those who might not be in tune with their harmonic progressions must admit that they arrest the attention because of the clearly defined program which they follow. Mr. Hice played them with a fine understanding and excellent technic. The four French numbers were beautiful examples of a sympathetic nature taking flight with the imagery and fantasy of Debussy and Ravel.

Mr. Hice held the attention of his audience and was cordially received throughout the program.

NOVEMBER 19

American Orchestral Society

On Tuesday afternoon Chalmers Clifton conducted the American Orchestral Society in a concert in Carnegie Hall that proved to be one of the best that this excellent organization has given. It was appreciated, too, by one of the largest audiences that has ever turned out for one of these affairs, and the whole afternoon was a real pleasure. The assisting artist was Ethyl Hayden, whose stimulating interpretations added to the air of high artistic achievement which pervaded the proceedings.

Beethoven's second symphony was the opening number on the program; it was played with a lightness and a warmth of understanding that gave it its due. This is one of the symphonies of the great master of Bonn that is too little appreciated. In many respects he is at his best in it, and it was gratifying on this occasion to find Mr. Clifton and his players to be in full realization of its possibilities. The balance, difficult to maintain in this work, was good throughout. The Larghetto was especially well played.

Later on in the afternoon A Dance Rhapsody by Delius was played, and the orchestral part of the concert terminated with a luscious performance of the Prelude and Love-Death from *Tristan*. It is really surprising what warmth of sonority this student orchestra attains.

Ethyl Hayden demonstrated admirable taste and knowledge of the vocal art in her singing of three songs by Strauss. In all of them she gave an eloquent and sensitive presentation of the moods, with varying shades of color and contrasting dynamics. This is lovely music and Miss Hayden was wise in her selection of it for use in a symphonic program. On her second appearance she

sang the famous aria from *Louise*, *Depuis le Jour*, with its glowing melodic throb and its sensuous appeal. It was done with unsurpassed dramatic effect and received a stirring reception from the audience.

New York Opera Club

On Tuesday afternoon an enjoyable program was given by the New York Opera Club, Charlotte Lund, founder and president, with the assistance of H. Wellington Smith, baritone; Arturo di Filipi, tenor, and Daniel Wolf, pianist. Luisa Miller (Verdi), which the Metropolitan will give this season, was the first opera discussed by Mme. Lund in her inimitable fashion, and various excerpts from the work were sung by the trio of singers, who gave an excellent account of themselves. Rarely has Mme. Lund been in better voice, and although the music did not lie exactly in her voice, she came through with flying colors—artistically—and received a large share of the applause.

The new tenor disclosed a well schooled voice of fine quality. Mr. Smith did his usual commendable singing, while Daniel Wolf at the piano added to the pleasure of the program, which contained excerpts from *Louise*, also a Metropolitan revival.

The December meeting of the club will be Presidents' Night, when scenes from five operas—*Tosca*, *Magic Flute*, *Die Meistersinger*, *Cavalleria Rusticana* and *Tannhäuser*—will be given in costume.

Maazel

Maazel, that talented young pianist, was heard in his second piano recital of the present season at Town Hall on the afternoon of November 19. There was a large audience of interested listeners, who being under the spell of his playing quite completely, gave him rapturous applause.

Maazel gave an excellent account of himself in a program that commenced with the Bach prelude and fugue, No. 2, C minor, played with nobility of style and beautiful tone, and continuing through the Beethoven sonata, op. 26, of which the March Funébre was most impressive; a Chopin group, which was particularly successful; the Debussy *Reflets dans L'Eau* and the Liszt Rhapsody, No. 6. The last named was given a superb rendition and with brilliant virtuosity and brought many recalls and encores. As an interpreter of Chopin, Maazel especially shone. Ample variety of nuance, sensitive phrasing and real feeling for the music were there, plus an encompassing technic.

Philadelphia Orchestra

The Philadelphia Orchestra made its second visit to New York this season on Tuesday evening, playing as usual at Carnegie Hall. An audacious New York audience greeted Stokowski, with hand-clapping, regardless of his hint that applause is not tasteful to him, but he accepted the salvos with grace and forbearance, and turned then to the score of Beethoven's third symphony, the Eroica, which he blended here and there with touches of pure Stokowski. The tempo was his; the phrasing, too, and at the symphony's close, the audience.

Then came an altered Jürgen, Deems Taylor's symphonic poem, recounting in music the emotions of Jürgen "facing the unanswerable riddle of why things are." The work seems to have benefitted by Taylor's changes. Edward Elgar's Variations on an Original Theme followed. While we had the apparent answer in music to Jürgen's questionings, Mr. Elgar is not so open-armed, for he tells us at the very outset that his work, called by him an Enigma, must remain just that, and that its "dark saying" must be left unguessed." Both riddles were good program companions.

The orchestra's tone was not as clear and true as it has been and can be, and the horns many times seemed neither here nor there.

But Stokowski was there. And that was sufficient.

Brahms Quartet

In the evening at Town Hall, the Brahms Quartet, comprised of Lari Banks and Nadine Cox, sopranos, and Nancy Hitch and Elinor Markey, contraltos, four beautifully costumed girls, gave an interesting recital before a thoroughly appreciative and enthusiastic audience. Beginning the program with Bach's "O Jesulein Süss," arranged by Clarence Dickinson for the Brahms Quartette, they continued with numbers by Fuchs-Bach, Gabriel Faure; songs by Geni Sadero (especially arranged for the Brahms Quartet by the composer) and concluded with Deems Taylor versions of Czech Slovavian Folk Songs. The ensemble of these singers is praiseworthy, enabling them to achieve most attractive effects. Their interpretations had much of beauty and charm. "Im Herbst" and "Tanzlied" sung for the first time here, were much enjoyed by the listeners, judging by the response. Byron E. Hughes officiated at the piano.

NOVEMBER 20

Rhea Silberta

November 20 saw the opening of Rhea Silberta's Wednesday Morning Talks on Great Personalities of Music, which are being held this season at Aeolian Hall, an improvement over last year at the Plaza.

The hall was packed and some were obliged to stand. It is interesting to note the growth of this series from season to season, but not surprising when one has listened to Miss Silberta talk on Beethoven, which she did the other morning.

She sketched interestingly his family background, youth, his career and later years in a manner that proved instructive yet not too dry. Harvin Lohr sang some Beethoven songs and established himself with the audience in no uncertain manner. The voice is excellent and he uses it with taste. Miss Silberta, at the piano, supplied sympathetic accompaniments. Silberta should be heard to be fully appreciated.

Alix Young Maruchess

Steinway Hall was well filled in the evening at the annual viola and viola d'amore recital of Alix Young Maruchess. The accompanist was Frank Bibb. The interesting program held early and unfamiliar numbers by Martin Marais, Marc, Joseph Gibbs and Milandre; contemporary composers included Ernest Bloch, Tedesco, and Hindemith. A Handel concerto for viola was much applauded, as was a sonata by Gibbs. A minut by Milandre had to be repeated.

Salvi and Ethel Luening

The Wednesday evening concerts at the Barbizon are continuing to draw large and discriminating audiences. Alberto Salvi was the principal artist presented on November 20, giving three groups of numbers which were listened to with marked enjoyment by the appreciative listeners. Mr. Salvi plays the harp with such dignity and authority that even to call him a master of his instrument seems trite. The beauty of the effects achieved in two Chopin etudes and in his own arrangement of Grieg's To Spring quite took the fancy of the audience, with the result that exclamations of admiration were heard on all sides. It was not only in brilliant or flowing music, however, that Salvi won his audience, for he also invested some of his numbers with a power and warmth of feeling not often found in harp solos. He was so cordially received that it was necessary for him to give three or four extra numbers after his final group.

Salvi had the assistance of Ethel Luening, soprano, who recently appeared in a Steinway Hall recital. She again displayed an engaging personality and a voice of very

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wide range, singing Claire de Lune, Gabriel Fauré; a Russian folk song arranged by Kurt Schindler; In a Myrtle Shade, Charles Griffes; Under the Greenwood Tree, Buzzi-Pecchia, and Fruehlingstimmen, Johann Strauss. The audience liked Miss Luening best in the florid Strauss number; she entered whole-heartedly into the spirit of the waltzes, enunciated clearly, and sang with a style which was refreshing. Otto Luening, well known as a composer, gave the soprano sympathetic support at the piano.

Margaret Riegelmann

Margaret Riegelmann, soprano, gave her annual song recital in the Pythian Temple, and won such comments from hearers as "Sincere and musically," "Engaging spirit," and "Agreeable quality of tone," all of which is echoed by the present writer. Miss Riegelmann has a high soprano voice of volume and color, along with prima donna style, and looked pretty in a satin gown of golden hue. So strong was the applause that she had to sing encores; her program contained the aria, *Dich Theure Halle* (Wagner) *Micaela's aria* (Bizet) XVIII Century old Italian love songs, beautifully sung, and a final *Herbert Bond* and *Robyn* group; of these the latter's waltz-song, *Heart That's Free*, was brilliantly sung, with excellent technic and fine climax. A sympathetic accompanist at all times was Salvatore Avitabile. Flowers galore expressed the admiration of friends in the audience.

Philharmonic—Symphony

Owing to the fact that Serge Koussevitzky and his music-makers from Boston were to occupy Carnegie Hall on Thursday evening, the regular Thursday concert of the Philharmonic Orchestra was given on Wednesday evening. The program comprised Beethoven's third Leonore overture; the Jupiter symphony of Mozart; Kodaly's *Psalmus Hungaricus*, in which the orchestra was assisted by Dan Gridley, tenor, the splendid chorus of the Schola Cantorum, ably trained by Hugh Ross, its leader, and the Boys' Choir from St. Patrick's Cathedral; and, for brilliant close, Siegfried's Death and the Funeral March from *Götterdämmerung*, plus the Ride of the Valkyries for good measure. This program was repeated Friday afternoon, and was the last to be conducted by Mr. Toscanini until he returns to us in February.

The *Psalmus Hungaricus*, which was first brought out in New York by Mr. Mengelberg two years ago, has an elemental, occasionally savage, nobility about it that leaves a profound impression, particularly in the choral portions of the work. There are overwhelming climaxes, such as the stupendous crescendo of brass and voices in the second chorus, that gave Mr. Toscanini ample opportunity to indulge his flair for extraordinary dynamic effects. Contributing in no small way to the success of this presentation was the singing of the chorus, characterized throughout by admirable precision of attack and release and by a considerable degree of dramatic spirit. Mr. Gridley performed the thankless and exacting part allotted to him in praiseworthy fashion. The work was well received.

For the rest there was, to begin with, a somewhat ragged performance of the ever-stirring Leonore overture. Its dramatic effect, moreover, is materially enhanced when the first trumpet of the relief expedition is

(Continued on page 20)

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MARY McCORMIC TAKES CHICAGO BY STORM

Edward Coleman Moore in Chicago Tribune:

"She has an unusually beautiful voice, which showed itself clear, attractive, agile, and in fact quite the sort of voice for a Gounod heroine."

Glenn Dillard Gunn in Herald and Examiner:

"Miss McCormic is a far better artist than when she left us. The quality of her voice is bright and youthful. It carries; she has poise; she is musically certain. She was an ardent Juliette and her training has made her quite independent of the conductor."

Herman Devries in Chicago American:

"The public liked her Juliette; it stopped the progress of the opera after the waltz and gave every sign of delight in her impersonation both vocal and histrionic. The chamber scene was sung with much warmth of feeling and tonal nuance and the difficult death scene was handled with uncommon restraint, without eliminating the emotional note."

Karleton Hackett in Chicago Evening Post:

"Mary McCormic has developed notably in her art since last heard here. Her voice was brilliant in the upper register. The waltz she sang with swinging rhythm."

Maurice Rosenfeld in Chicago Daily News:

"Mary McCormic returns to star in Romeo and Juliette. She had an assurance in the matter of routine and stage manner. She did some brilliant singing in the parts that required volume, with vocal flexibility in the coloratura passages."



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November 30, 1929

Press Comments of

FLORA WOODMAN

in
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November 14th



English Soprano Receives Welcome as She Begins Tour Here

"... With bright personal charm and animation, Miss Woodman displayed a voice of brilliant tones used with taste."

New York Times.

"... Miss Woodman displayed a voice of unusual fluency although the Rossini aria was not the best vehicle to set forth advantageously a voice of lyric soprano. She negotiated its florid measures with skill and confidence. ... The German group and the French numbers confirmed the first impression of the notably consistent fluency of Miss Woodman's singing and praiseworthy smoothness of tone. ... Showed interpretive skill, gave a sensitive, artistically shaded performance of a song which could stand further hearings."

*F. D. Perkins in
New York Herald Tribune*

"... Miss Woodman exhibited a high order of intelligence in delivery and interpretation, setting forth the texts and the music with taste and finish. ... She summoned fine quality from her middle register. ... Enunciated delightfully and has an attractive stage presence."

*Leonard Liebling in
New York American*

"... Proved to be a singer with a voice of genuine beauty, well equalized and delivered with suavity and restful freedom."

*W. J. Henderson in
New York Sun*

"... Miss Woodman combines a rare personal charm and a lyric voice in itself of lovely and individual quality."

*H. F. Peyster in
New York Evening Telegram*

"... Flora Woodman sang the aria from 'The Barber of Seville' yesterday afternoon in Town Hall and displayed a flexible and pleasing voice. The rest of the program was made up of songs, new and old, which were well sung."

New York Evening Post

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Detroit Symphony Visits Pittsburgh

Gabrilowitsch in Double Role—Other News

PITTSBURGH, PA.—The Detroit Orchestra, under the inspired leadership of Ossip Gabrilowitsch, presented the second pair of concerts of the Pittsburgh Orchestra Association on November 15 and 16, at both of which the conductor appeared also in the role of soloist, playing concertos of Mozart and Schumann in inimitable fashion. Such excellent Mozart playing has not been heard here within memory. Gabrilowitsch was recalled several times to acknowledge the insistent applause, but without breaking the no encore rule. Victor Kolar capably directed the orchestral accompaniments. The outstanding effort of the orchestra was the excerpt from Herman Hans Wetzler's *The Basque Venus*, a notable opus in the modern idiom.

Dr. Casper P. Koch celebrated his twenty-fifth anniversary as city organist of the Northside Carnegie Hall on the occasion of his 1657th recital, assisted by local instrumental and vocal artists, and accorded an ovation by a large and representative audience. Charles Scovel and Harvey Gaul delivered eulogistic addresses. Incidentally, the first organ donated by Andrew Carnegie was installed in this hall.

On November 18 the Pittsburgh Grand Opera Company offered *Traviata*, the third of a series of twelve works. Pina Garavelli was a meritorious Violetta and Dmitri Onofrei and Edward Albano, as the two Germonts, gave a superb rendition of their roles. Aldo Franchetti conducted with skill. The company includes a chorus of ninety, a corps de ballet of twenty, under Heinrich and Krooker, and an orchestra of forty, all of whom are recruited from the city musicians.

A successful piano recital was presented by Justin Sandridge, pianist, on November 15 at Carnegie Hall, in a program embracing classic and modern works.

The second concert of the Art Society brought Maier and Pattison, the versatile piano duo, who are great favorites in this bailiwick. In a program comprising excellent works from Bach to Stravinsky and including an interesting opus of Pattison titled *Heroical Fountains*, their playing evoked enthusiastic applause, necessitating several encores. R. L.

Gabrilowitsch Calls McKinley's Masquerade a Masterpiece

The following letter was sent recently to J. Fischer & Bro., music publishers:

Gentlemen:
McKinley's *Masquerade* was played last night, for the first time in Detroit, with great success. I enclose newspaper clippings, in accordance with your request. In my opinion, *Masquerade* is a little masterpiece.

Yours truly,
(Signed) OSSIP GABRILOWITSCH.

The letter explains itself, and some excerpts from the press clippings which Mr. Gabrilowitsch mentions will prove of interest:

"The program ended with what sounded on its first performance like the last word—so far—in modern American musical idiom. This concluding number was the most sensational content of a varied and stimulating program. It is a work about five years old called *Masquerade* by Carl McKinley." This is from the Detroit News of November 8. The Detroit Free Press of the same date says: "The McKinley manuscript is brilliantly orchestrated . . . There is rhythm, play of color and punch to the music, which is written in thoroughly modern style . . . A waltz theme and fox trot melodies are cleverly interpolated."

The Detroit Evening Times has the following caption: "Gabrilowitsch Goes Native in Jazzy Number," and the writer begins his article: "Paul Whiteman better look out, because if Ossip Gabrilowitsch should suddenly decide to forsake the highly respectable Olympians of music to consort with the lesser but more spendthrift gods, he might very easily prove a serious rival to the acknowledged king of jazz. We discovered this in Orchestra Hall Thursday evening—quite to our amusement—when he conducted with great verve and authority Carl McKinley's *Masquerade*. This is frankly American music, and its author has gone to the sources of American music as naturally and legitimately as any revered European composer goes to his folk music as the fountain head of material. In other words, Mr. McKinley has stepped into our dance halls and emerged with a nice waltz that is not Viennese, and a corking fox trot that could not be anything but Broadway . . . It is undeniably good, lively, interesting music that reflects 1929 America."

Simponietta's Success in Bridgeport

The Philadelphia Chamber String Simponietta, Fabien Seitzky, conductor, recently played a return concert for the Bridgeport Music Club, when an interesting program was presented, including Mo-

zart's *Eine kleine Nachtmusik*, Sibelius' *Rakastava* and Tschaikowsky's *String Serenade*. So great was the applause that Simponietta was obliged to add three encores. One of the local papers declared that among the players there is an esprit de corps comparable to that in any instrumental group now serving the American concert-going public, while another one wrote in part, "For finesse and polish in performance, one would be obliged to travel far and hear much before any more satisfactory offering could be found."

Another of these notable concerts by Simponietta was given in Richmond, Va., on November 4, which also was a return engagement. The first of the series of three concerts scheduled for Philadelphia was on November 20, and the first appearance in New York will be on December 3, at McMillan Auditorium of Columbia University. Simponietta's own concert in New York is scheduled for Town Hall on March 11.

Hamilton Philadelphia Manager of Westminster Choir

The Philadelphia concert by the Dayton Westminster Choir, which is scheduled for January 27 at the Metropolitan Opera House, is to be given under the local management of Eleanor E. Hamilton, and under the patronage of the following: Rev. and Mrs. Wallace Radcliffe, Washington, D. C.; Rev. Alexander MacColl, Philadelphia; Walter K. Damrosch, New York; Ossip Gabrilowitsch, Detroit; Bernardine Molinari, Rome; Walter K. Grigaitis, Philadelphia; Isidore Philipp, Paris; Paul Silva-Herard, Paris; Casper P. Koch, Pittsburgh; Charles N. Boyd, Pittsburgh; David E. Crozier, Philadelphia; Mme. Cahier, New York; Francis Rogers, New York; Theodore G. Wettach, Pittsburgh; Grant Mitchell, New York; Hon. John M. Fisher, Governor of Pennsylvania; Mario Orsini-Ratto, Royal Italian Consul General, and Mme. Ratto; Hon. Rene Weiller, Consul de France, and Mme. Weiller; James M. Armstrong, Philadelphia; Mary Roberts Rinehart, Washington, and Mr. and Mrs. Pierre duPont of Wilmington, Del.

The Choir was originally a product of the Westminster Presbyterian Church in Dayton, Ohio, and toured in the interests of church music under the sponsorship of the Presbyterian Church. Miss Hamilton is the niece of Dr. Radcliffe, who heads the list of patrons and guarantors, and who for thirty years has been pastor of the New York Avenue Presbyterian Church (known as the "Church of the Presidents") in Washington, and thus the influence through the Presbyterian Church is far-reaching and effective. Many others on the list are interested in the Philadelphia concert because of their personal interest in Miss Hamilton, namely, Messrs. Wettach, Crozier, Philipp and Silva-Herard, all of whom have been Miss Hamilton's teachers.

Through Mme. Orsini-Ratto, wife of the Italian consul at the Port of Philadelphia last year, interest was enlisted in this concert as a benefit for Figli del Littorio, a society under whose auspices American-born children of Italian parents are sent to Italy for two months during the summer as guests of the Italian Government.

Miss Hamilton also has arranged with Mr. duPont for the Westminster Choir to give a benefit performance at The Playhouse in Wilmington, for the Children's Welfare Bureau of Delaware, on the day following the Philadelphia appearance. She also is interested in promoting concerts for the Choir this season in Baltimore, Washington and Pittsburgh.

Ethelynde Smith Delights Children

The headmaster of the Fay School for boys in Southborough, Mass., confessed that he was "skeptical" when he engaged Ethelynde Smith to give a song recital at the school recently. But he later admitted that he was "more than delighted" for the soprano had scored a big success with her youthful listeners.

It is no easy matter to hold the attention of an audience of about a hundred boys whose ages ranged from eight to twelve, yet during the progress of her recital there was no rustling of programs nor twisting nor squirming, only enthusiastic applause after each number. Miss Smith termed her program

"A Boy's Day in Song," and she wove around the songs selected an original story, from the waking of the boy in the morning until he went to sleep, and it made a real "hit" with the children.

N. E. Conservatory Notes

BOSTON—In memory of Stuart Mason, a beloved teacher at the New England Conservatory of Music from 1910 until his death, October 25, 1929, the Conservatory Orchestra, Wallace Goodrich conductor, at its first concert of the present season in Jordan Hall on November 15, played the *Adagio* from Saint-Saens' *Symphony* in C minor, No. 3, for orchestra and organ, a work which the orchestra performed some years ago in token of respect for the composer. A large audience showed its appreciation of this elegiac work whose presentation was peculiarly appropriate in commemoration of an American musician who was twice decorated by France.

A notable appearance at the concert was that of two young southern pianists—John Shelby Richardson, of Lexington, Ky., and Ford Montgomery, of Milledgeville, Ga.—who, having won extension scholarships of the Juilliard Foundation, New York, elected to register at the New England Conservatory. Both are members of the senior class, and pupils of Richard Stevens. They were heard in the first movement of the Concerto in E flat major by Mozart.

Other numbers on the program were: first movement of the Bach Suite in D major, for two oboes, three trumpets, stringed orchestra and organ; Brahms' Variations upon a Theme by Haydn (the St. Anthony Chorale), and Glazunoff's *Symphony* No. 4 in E flat major.

Officers of the senior class of the New England Conservatory of Music have been elected as follows: president, Alcott W. Beardsley; vice-president, Ruth Lobaugh; secretary, Artiss deVolt; treasurer, Constance Carlezon; executive committee, the foregoing and Dorothy Hall and A. George Hoyen.

Mr. Beardsley, who will represent and direct the class in its graduating year, is a son of Mrs. Alice A. Beardsley, of Waterbury, Conn.; he will take his diploma in the public school course, directed by Francis Findlay. Miss Lobaugh is from Clinton, Mo.; she, too, is a third year pupil of the public school music department, in which she is preparing herself for a music supervisorship. Miss deVolt, who gives her permanent residence as Trinity Court, Boston, is known to audiences of New England as a harpist; she is a pupil at the Conservatory of Bernard Zighera and is first harpist of the Conservatory orchestra, Wallace Goodrich, conductor. Constance Carlezon, who will collect the class dues and subscription for The Neume, is a Dorchester girl; she is a piano pupil of George Gibson of the faculty. Dorothy Hall, of the executive committee, is also of Dorchester, and is a piano pupil of Louis Cornell. George Hoyen is majoring in public school music.

Kindler Honored by d'Annunzio

Hans Kindler met with his usual success when he appeared at d'Annunzio's home in Rome as conductor of Malipiero's *Ritrovati* and as solo cellist in his and Casella's sonatas, with Casella. At the end of the evening, d'Annunzio presented Kindler with a beautiful ring set with eight sapphires and also gave him his picture with the following inscription, "To Hans Kindler, conqueror and charmer of his violoncello. Gabriel d'Annunzio, Enchanted!"

Mr. Kindler also scored a big success in Paris recently with the premiere of a new work by Roussel. The cellist is at present playing in Scotland and in England. On November 17 he broadcasted for the British Broadcasting Company. He will arrive in America in January.

Debussy Club Auditions

Auditions are now being held, and artists, both instrumentalists and vocalists, being selected for the 1929-30 season of concerts which the Debussy Club, of which Mme. Hermine Hudon is founder and president, is giving at the Pythian Temple in New York, recently announced in these columns. Artists desiring to give an audition may make arrangements by communicating with Mme. Hudon at her New York studio.

Frederick GUNSTER

Tenor



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The Opera Orchestra is comprised of members of the Philadelphia Orchestra, all members of The American Federation of Musicians.

Realizing the value to students of public performance, The American Federation of Musicians, through a ruling of the Philadelphia Executive Committee of the Local 77, has given its sanction to the student orchestra of The Curtis Institute to perform the orchestra part in two of the fourteen operas to be given this season by the Philadelphia Grand Opera Company in the Academy of Music at Philadelphia. These two operas are "Cavalleria Rusticana" and "Il Seraglio."

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NEW YORK CONCERTS

(Continued from page 16)

made to sound, more remote than Mr. Toscanini chooses. Be that as it may, the Italian leader's musically reading of the Jupiter symphony recalled the observation that Mozart's music sounded as if it came out of the air and returned to the air, also the remark attributed to Athanaeus that "music should produce a gentlemanlike joy," although the Attic sage was not thinking of Mozart at the time. . . . It is late in the day to elaborate on Toscanini's surpassing genius as an interpreter of Wagner. Suffice to say that the excerpts selected for this occasion were magnificently played and vociferously applauded.

The Stephen Foster Society

The inaugural meeting of the Stephen Foster Society, founded by Lorraine Foster, a descendant of the famous song writer, was held at the Grand Central Palace. The purpose of the Stephen Foster Society is to promote research into American folklore and sponsor performances of native music.

On the program were Dr. Otto Kinkeldey, chief of the music section of the New York Public Library, who spoke on the importance of research work in American folklore and music and who made a strong appeal for the interest of Americans in American folk music; Arthur Billings Hunt, baritone and musicologist, who spoke on the development of American music up to Stephen Foster, choosing as his illustrations Nellie Grey and Kathleen Mavourneen; he also showed the development of the Star Spangled Banner from the time when it was an English song to the time Francis Key wrote the words for it and it was accepted as our national anthem.

Harold Vincent Milligan, biographer of Stephen Foster, made a short address on the music of Foster, stressing the simplicity of the composer's tunes and their intrinsic value.

Miss Foster sang several of the composer's popular numbers, including Uncle Ned, Old Black Joe, Massa's in the Cold, Cold Ground, Katie Belle, O Susanna. She added as encores some of the negro street cries, and thoroughly delighted her hearers with her unassuming charm and the sincerity of her interpretations. She and Mr. Hunt also sang some of the Foster melodies in duet form choosing Jeanie with the Light Brown Hair, Nellie Was a Lady and Romeo and Juliet. Miss Foster's voice is of bright color and resonant timbre and Mr. Hunt's is mellow with a crooning quality wholly charming. The voices blended well and the singers were heartily applauded.

NOVEMBER 21, Martha Baird

Martha Baird is no stranger to New York concert goers. Heard here with no little favor in a number of previous recitals as well as abroad, on Thursday afternoon she was greeted by a large and friendly Town Hall audience. Much in her playing was found to please and a cordial reception ensued.

Miss Baird opened with the Bach toccata in C minor (arranged by Busoni), and followed with the Beethoven (Waldstein) sonata, op. 52; the Chopin sonata in B minor, op. 58; six Visions Fugitives by Prokofieff, and two Liszt numbers.

She is a decidedly gifted pianist, revealing an unusually fine technic and a tone that was as impressive in its caressing moments as it was in its thunderous ones. Excellent rhythm and interpretative ability were also noted. The Beethoven and Chopin sonatas were the high lights on her program. The former was notable for its expressive beauty. The Chopin was particularly applauded. In addition to wooing the ear with her music, Miss Baird has a charming stage presence and a simplicity of manner that appeals.

Boston Symphony

The Boston Symphony Orchestra gave its first evening concert of the season at Carnegie Hall, under the direction of Serge Koussevitsky. The program consisted of Beethoven's Egmont overture, Ravel's Mother Goose suite, Strauss' Till Eulenspiegel, and Beethoven's fifth symphony.

Neither the familiar program nor the familiar qualities of the conductor and the orchestra call for extended comment.

Haarlem Philharmonic Society

Elsa Alsen, dramatic soprano, and the Roth String Quartet were the soloists at the first musical of the season given by the Haarlem Philharmonic Society on Thursday morning. A huge audience filled the ballroom of the Hotel Astor and listened to what proved a most enjoyable concert.

The playing of the Roth Quartet was notable for many things, among them uniformity of beautiful tone, a precision of rhythm and a wealth of feeling that won immediate favor. They were heard in the Mozart Quartet in G major, the Milhaud seventh and the Schu-

bert andante con variazioni from the D minor quartet, offering a contrast in moods.

Mme. Alsen, a charming looking figure in black, contributed songs by Schubert, Schumann, Ford, Bantock, Griffes and Jacobi, in which she revealed her fine voice to advantage. In good form, she sang with an opulence of tone and sincerity which easily scored with the audience. Celius Dougherty was at the piano, and his accompaniments were masterly.

Plaza Artistic Mornings

For the thirty-second "Artistic Morning" in his sixth season at the Plaza Samuel Emilio Piza presented Giuseppe De Luca, distinguished baritone of the Metropolitan Opera House; Aida Doninelli, soprano of the same establishment, and Margaret Shotwell, pianist. Mr. De Luca was at his best, singing with the helpful accompaniments of Pietro Cimara, the aria, Eri Tu, from Verdi's The Masked Ball, and lighter numbers with that richness of voice and dramatic imagination that have so long endeared him to opera-lovers in this city. Miss Doninelli, with the altogether admirable assistance of Henry Levine, pianist and accompanist, sang the characteristically Puccinesque aria, In Quelle Trine Morbide, from Manon Lescaut, three songs and, with Mr. De Luca, the duet, La Ci Darem, from Mozart's Don Giovanni. She disclosed a lovely voice of generous range, together with no little communicative ardor, and was well received by the audience. Pieces from Chopin and Liszt gave Miss Shotwell abundant opportunity to reveal commendable technical equipment and the imagination to grasp as well as the ability to impart the poetic import of the music. Enthusiastic applause rewarded the efforts of all concerned.

NOVEMBER 22

Biltmore Musicale

The artists appearing at the Friday morning Biltmore Musicale were of the usual eminence which has dignified these interesting matinees from the start. Anna Case sang the Jewel Song from Faust with taste, admirable technical facility and beauty of tone. She was heard later in songs, including the Song of the Open by Frank La Forge, achieving delightful delicacy of nuance and impressive eloquence. Donald Pirnie, who opened the program, gave pleasure in an aria from I Vespi Siciliani by Verdi and Handel's Hear Me, Ye Winds and Waves, both of which he did admirably, displaying a rare degree of musical intelligence and a voice of power and beauty. He was heard again in a group of English songs ending with Danny Deever by Damrosch. Erna Rubinstein pleased greatly with her performance of the Schubert-Wilhelmi Ave Maria and Paganini's Variations on the G string, and, later in pieces by Kreisler and Hubay. Her satisfying technical equipment and warm temperament won her audience. All three artists were rewarded for their efforts with hearty applause, and encores were given. The accompanists were Carroll Hollister, Josef Bonime and Frank Chatterton.

NOVEMBER 23

Ronald Murat

In the evening at Town Hall, Ronald Murat, violinist, presented Cesar Franck's Sonata accompanied by Gregory Ashman at the piano. In his playing, Mr. Murat gave evidence of a good tone, clean technic, and showed careful study and preparation in his interpretations. His Mozart D minor Concerto, a number of his own compositions, and pieces by Schumann, Rode-Murat and K. Szymanowski completed the program. A good sized audience enthusiastically applauded the violinist-composer.

Philharmonic-Symphony

The program of this Saturday evening concert (Student Series) consisted of numbers previously heard at the regular Philharmonic courses and needs no review. Toscanini conducted Beethoven's Egmont overture, Mozart's Jupiter Symphony, Stravinsky's Fireworks, Ravel's Bolero, and excerpts from Wagner's Götterdämmerung.

Boston Symphony

This Saturday matinee concert offered only one novelty, The Enchanted Isle, symphonic poem by Louis Gruenberg, American composer.

Mr. Gruenberg admits, in the program notes, that the work is one of his old scores (written in 1919) revamped last year in the light of that composer's more mature knowledge and experience. He tries to recapture "the memory of the enchanted isles of youth."

There is much interesting material in this composition, melodically, atmospherically, and as orchestral writing. Mr. Gruenberg has a practised hand and he employs it with



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wood, Cal. She calls it Ca Sole, because
it is so sunny. Miss Sharlow will sing
twenty weeks as leading dramatic so-
pрано with the new Columbia Grand
Opera Company, which opens in Los
Angeles on December 2.

fine taste and unquestioned effect. There are arresting lyrical, dramatic, and scherzo-like moments in The Enchanted Isle, and all are of musical import. While no towering originality is apparent in this opus, nevertheless it succeeds in interesting and pleasing. The general style is a blend of the modes of Wagner, Strauss, Tschaikowsky, and Rimsky-Korsakoff, with modern touches of Debussy, Ravel and Stravinsky.

The audience liked Mr. Gruenberg's music and applauded until he came to the platform to bow his thanks.

The rest of the program consisted of a Handel Concerto Grosso for strings, and Tschaikowsky's Symphonie Pathétique. The conductor, of course, was Serge Koussevitsky.

Benno Moiseiwitsch

On Saturday afternoon at Town Hall Benno Moiseiwitsch gave one of the most impressive piano recitals that has been presented in this city in recent seasons. This pianist, returning from a tour which took him practically around the world and through South America, brought back with him that same exquisite beauty of tone for which he has been known here as a result of earlier visits. He played a program that might well tax the technical equipment of even so great a virtuoso, but it seemed to him a simple matter and was accomplished with extraordinary brilliancy. He began

(Continued on page 21)

ANNABEL MORRIS BUCHANAN

Composer of
SONGS



AN OLD SONG

(Carl Fischer)

WILD GEESE

(G. Schirmer)

GARDEN OF DREAMS

(G. Schirmer)

A MAY MADRIGAL

(Carl Fischer)

YOU CAME INTO MY LIFE

(G. Schirmer)

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ENA BERGER



an artist from the Bowie Studio, who is appearing with splendid success in Antwerp. In the revival of Lakme, in which she sang, the Evening Echo commented: "I do not know what nest was plundered by Monsieur Coryn for his latest acquisition, as I understand that is how song birds are taken, but he has certainly discovered a marvellous thrush in Ena Berger. She is indeed a delicious and intelligent interpreter, and what a talent she has shown in rejuvenating the role of Lakme, daughter of the Gods. She has made of her something living and human, her interpretation is at once so sensitive and tender. All is charm and poetry in her acting, as in her voice. Real music, as during the whole three acts, we did not hear one shriek, nor find a flaw in taste. I repeat, it was truly an exquisite interpretation. Besides this, Mlle. Berger made a triumphant debut on our stage."

New York Concerts

(Continued from page 20)

with the Schumann Toccata, which he played with extraordinary velocity. He played the Etudes Symphoniques by the same composer with a wealth of imagination that gave to this greatest of Schumann's works the full beauty of its contents. He played a Brahms group with sharply defined contrasting dynamics and a force that would have delighted the composer. Finally he played two of Medtner's exquisite Fairy Tales in such a manner that one could but wonder that these lovely works are not heard more frequently.

Mr. Moiseiwitsch was received by a large audience with tremendous enthusiasm. He was persuaded to repeat the Brahms intermezzo in C, and there were many encores at the close of the program. It was altogether a magnificent, artistic offering.

Orchestral Concert for Children

Ernest Schelling delighted another large audience in Carnegie Hall on Saturday morning, the occasion being the second concert in the children's series of the Philharmonic-Symphony under his direction. Wind instruments was the subject under discussion, and a valuable lesson was learned by the children, as well as by many of the adults who accompanied them, in regard to the musical value of the piccolo, flute, oboe and French horn. The composers represented on the program were Quilter, Godard, Berlioz, Mendelssohn, Wagner, Ippolitoff-Ivanoff and Bruno Labate.

NOVEMBER 24

Friends of Music: Rethberg and Tibbett, Soloists

Brahms' German Requiem was given by the Friends of Music at Mecca Temple on Sunday afternoon, under the direction of Artur Bodanzky. Elisabeth Rethberg and Lawrence Tibbett were the soloists, and the saving graces of what would have been a dull performance had they not been there.

The Barbizon

Marguerite Hawkins, a National Music League artist, was one of the special attractions at the Barbizon on Sunday afternoon, and won a genuine and well deserved success in classic and modern works. She possesses a voice of rare loveliness besides be-

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ing an attractive personality, gracious and charming. Her intonation is perfect. She has musicianship, understanding fully what the composers intended, and carrying out their designs with skill and fidelity. Best of all, she has the power to convey real emotion, passing naturally and impressively through all the varying moods of the music.

A second attraction was the Barbizon Quartet, which played, among other things, a composition by its second violinist, Vittorio Giannini, brother of Dusolina Giannini. This was a prelude and fugue, which showed its composer to be possessed of skill and invention. A young Italian-American composer worth watching! The other works on the program were by Ernest Bloch, all excellently interpreted by the quartet, which is made up of young men who play with tenderness and youthful exuberance.

Bennie Steinberg

Bennie Steinberg, a twelve year old violinist, who exhibited his unusual talent for the violin a few years ago, gave proof in a recital, at Town Hall on Sunday afternoon, that his gifts are rapidly and surely developing. He played Bach's Chaconne with a breadth of tone and clearness of insight that were remarkable in one so young. The same qualities he showed in the Beethoven sonata, op. 30. In virtuoso pieces, which included Sarasate's Carmen Fantasy, arrangements of pieces by De Falla, Chopin, Debussy, and the well-known Zarzycki Mazurka, the youthful virtuoso displayed a technique of exceptional ease and finish, mellifluous tone and abundant temperament. Much applause rewarded the efforts of this gifted pupil of Raphael Bronstein.

Manhattan Symphony Orchestra

(See story on page 29)

NOVEMBER 25

Cara Verson

Cara Verson, American pianist, returned to the American concert platform on Monday afternoon after successful appearances in Berlin, Paris, Prague and Budapest. Steinway Hall was the scene of her New York recital and she suited her program to the size and atmosphere of this charming and intimate auditorium. There was an opening group of Ravel and Debussy, a group of Szymanowski and Bartok, and a group of Scriabin. In this modern idiom Miss Verson found herself very much at home. The delicacy of warm tinted sonority alternated with thunderous impetuosity and emotional intensity, and the interest was held by the constantly varying shades of dynamic intensity and rhythmic directness. Throughout the program there was a sense of freedom and of bold attack that won the enthusiastic approval of Miss Verson's audience, and the vitality of the player's interpretations gave validity even to the most mystic of passages, where the composers have lost themselves in dreams. No less subtle were the bits—especially in Debussy's Granada—where the music dashes suddenly into a gay little song, light and graceful. This effect Miss Verson attained with delightful simplicity and without breaking into the continuity of the musical structure.

Chamlee Triumphs in Brussels as Marouf

Engaged for Puccini Operas on the Radio in America

Mario Chamlee, who was accorded a sensational tribute by press and public alike when he interpreted the role of Marouf with the Ravinia Opera Company, and again last year in Paris was chosen by Rabaud, the author of Marouf, to recreate the role at La Monnaie in Brussels, after a lapse of ten years, this appearance also being Mr. Chamlee's first in that city.

According to *Le Soir* in Brussels, Mr. Chamlee triumphed so victoriously that it seemed as if the role had been written for him, while *La Nationale* stated that his presence on the stage was like a rare gift, and it was the opinion of L'Evantail that his personal success was very great and greatly merited. "Possessor of a voice as beautiful as it is sympathetic, extended in range and of perfect limpidity, which he uses with consummate art, master of his diction and gesture," said *La Nation Belge*, "Chamlee sang and played Marouf as a great artist, coloring and shading his role with infectious expression. He was the object of an enthusiastic welcome." And Rabaud himself expressed his great appreciation of the effective interpretation that Mr. Chamlee gave to Marouf.

Mr. Chamlee has been chosen to sing in the production of the Puccini operas, which are being released for the first time over the radio in America. This engagement necessitated the tenor's cancelling sixty-three performances on the Continent until next year. Mr. Chamlee arrived in New York from abroad on the S.S. Homeric on Thanksgiving Day. In December he will sing Tosca, with Papi conducting.



LAWRENCE STRAUSS

Tenor

NEW YORK

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(Headline)

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"He revealed above all things imagination. A printed page of music was certainly no sealed document to him. It surrendered its secrets readily and he accepted them with quick and vital perception. . . . It is rare indeed to hear a singer who could make himself so welcome."—*(W. J. Henderson) The Sun*, October 18th, 1929.

" . . . he is a singer blessed with intelligence."—*The Evening Journal*, October 18th, 1929.

" . . . The voice was mellow, suave and of much beauty of timbre. It was even throughout the scale and easily emitted. Sometimes the tones were of touching loveliness . . ."—*(Noel Straus) The Evening World*, October 18th, 1929.

STRAUSS PLEASES IN TENOR RECITAL

(Headline)

"Lawrence Strauss is a talented tenor who hails from California. Much of the gold, for which that state is famous finds a place in his delightful voice."—*(Grena Bennett) The American*, October 18th, 1929.

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"Mr. Strauss showed the results of sound training and an irreproachable taste . . . What he did, he did with distinction."—*(J. S.) The World*, October 18th, 1929.

"He gave evidence of dramatic power in Rebecca Clark's setting of Masefield's 'The Seal Man' and evoked much of the veiled atmospheric world embodied in Debussy's 'Chevaux de Bois,' 'Colleque Sentimental' and 'Fantoches.'"—*(J. D. B.) The Herald Tribune*, October 18th, 1929.

BOSTON

" . . . his interpretations are those of a mature and discriminating artist."—*(P. R.) Boston Globe*, October 11th, 1929.

"Mr. Strauss has that valuable knack of sensing and conveying the essential flavor of each song, of differentiating it from its fellows, even from other songs by the same composer."—*(Warren Storey Smith) The Boston Post*, October 11th, 1929.

"Mr. Strauss afforded his listeners some rarely lovely singing. His is a voice of singular quality, almost baritone in richness, yet capable of the finest pianissimi, on the top notes, which are truly tenor."—*Christian Science Monitor*, October 11th, 1929.

" . . . his art is admirable."—*Boston Transcript*, October 11th, 1929.

November 30, 1929

Muzio Opens Chicago's New Civic Theater

English Singers Pack Playhouse—Gordon String Quartet, Werrenrath, Barrere Little Symphony and Lashanska Give Programs—Piatigorsky Soloist With Orchestra—Other Items of Interest

CHICAGO.—Packed was the Playhouse when the popular organization known as the English Singers gave its first recital of the seasons on November 17. The large assemblage was charmed by the highly artistic manner in which the program was done. Taste and musicianship in superlative degree distinguished the performances.

NEW CIVIC THEATER OPENED

The new Civic Theater, which may be regarded as the most appropriate recital hall in Chicago, was opened most auspiciously with a concert by Claudia Muzio, also on November 17. The theater, which, like the opera house is situated at 20 Wacker Drive, is a small reproduction of the larger hall and if truth must be written, the architect has been more successful with the recital hall, which is ideal in every respect. The acoustics are remarkable, the seats comfortable, the decorations exquisite. This office of the MUSICAL COURIER fully recommends its use by recitalists who are satisfied with a hall having a seating capacity of less than a thousand. For years this office has clamored for a recital hall for Chicago and now that our cry has been answered and the hall has been opened, it should be used as Chicago's premiere recital hall. There is none better in the city and perhaps in the country.

Claudia Muzio is as fine in recital as in opera. What more need be said, only that repetitions and encores throughout the program attested the enjoyment of the public, which admired her art at its full value. The songstress was ideally accompanied by Charles Luray.

GORDON STRING QUARTET

In choosing the Gordon String Quartet to inaugurate its series at Orchestra Hall and in putting the admission fee at such a low price as twenty-five cents, the Chamber Music Society would seem to be on the right road in its efforts to make chamber music popular among the masses. For the first concert on November 17, Orchestra Hall was well filled by an audience whose enthusiasm throughout the program attested the keen enjoyment of true music lovers.

One of the best ensemble organizations in the country, the Gordon String Quartet not only plays chamber music to the queen's taste, but also in building the programs, Jacques Gordon, its energetic and efficient leader, selects numbers to please all. When a similar chamber music series was presented two years ago at popular prices at the James Simpson Theater of the Field museum, Jacques Gordon and his associates in the quartet were largely responsible for its success. The Dvorak Quartet in E flat major, with which the program opened, showed the Gordon String Quartet in excellent fettle, and the result was ensemble playing of the highest order. Such perfect unison, such fine taste, admirable skill and virile tone mark the playing of this fine body as to make everything they play a rare artistic treat. They brought forth John Alden Carpenter's Quartet in A minor and Beethoven's in G major in such admirable fashion as to evoke the unstinted applause of the listeners.

REINALD WERRENRATH

A cordial audience greeted Reinald Werrenrath at the Studebaker Theater, where the prominent baritone gave one of his highly enjoyable song recitals on the same Sunday afternoon. During the course of his program

Werrenrath concerned himself with songs by Brahms and Grieg, a group of Scotch folksongs, an aria from Sir Arthur Sullivan's Ivanhoe and another varied group. Werrenrath has seldom, if ever, sung to a larger or more enthusiastic audience in Chicago than on this occasion. Must this be attributed to his many fine performances over the radio? Be that as it may, he was in exceptionally fine voice and sang exquisitely throughout the afternoon, as is his wont.

TWO-VIOLIN PROGRAM AT THE GOODMAN

An unusual concert at the Goodman, also on November 17, brought Walter and Mimy Schulze-Prisca in a program of numbers for two violins, in which they were most successful as to performance and as to their effect on the listeners.

CONTEMPORARY MUSIC FORUM

In order to further the cause of the contemporary composer, the International Society for Contemporary Music is now holding a series of informal monthly meetings, conducted as contemporary music forums. The forum committee, which arranges all forum programs and to whom composers wishing to have their works performed should submit them, consists of Gordon Campbell, Rudolph Reuter, Radie Britain, Cara Vernon and Frank Waller. Because it is so difficult for a manuscript committee to go through the many manuscripts submitted each year for performance, the contemporary music forum has been formed.

At these open meetings manuscripts are performed and freely discussed. Compositions having value then go on to the music committee, of which Dr. Frederick Stock is chairman. From these compositions a certain number are chosen to be presented in public performances. The first meeting of the forum was on October 15, when compositions by Helen Sandford, Hans Levy, Theodore Troendle, Robert Whitney and Castelnova-Tedesco were heard. The November meeting was held on the 26th, and there being no December meeting, the next forum will be in January.

BARRERE LITTLE SYMPHONY AND LASHANSKA

Kinsolving Musical Mornings patrons were afforded an unusual treat at the second concert at the Blackstone, November 21, when the program was presented by the Barrere Little Symphony, Georges Barrere conductor, and Hulda Lashanska appearing as soloist.

Probably considering the early hour—eleven A. M.—conductor Barrere chose a program of light, easily digested numbers—the overture to Rousseau's Village Sorcerer, Three Pieces by Albeniz, Griffes' The White Peacock and Brahms' Two Hungarian Dances. The Little Symphony played as a group of fine artists is wont to, and gained the hearty approval of the listeners.

Miss Lashanska's rich soprano was effectively used in the Bach Komm' Susser Tod and the aria of Pauline from Tchaikovsky's Pique Dame with the symphony, and shown to particular advantage in songs with piano by Strauss and Brahms. She, too, was enthusiastically applauded.

BUSH CONSERVATORY PRODUCT WINS SUCCESS

Robert Sanders' suite for large orchestra, which received an ovation when performed last May in Rome, Italy, was played by the Rochester Symphony Orchestra on Novem-

ber 22, Howard Hansen conducting. Mr. Sanders received all his early training at Bush Conservatory, later going to Rome as winner of the American Academy's annual fellowship. After four years abroad he has returned to the Bush Conservatory as a member of the faculty of the piano and theoretical departments.

RENE LUND'S ACTIVITIES

As chairman of the Harrison M. Wild Endowment Fund committee, Rene Lund addressed the audience at the recent Elijah performance of the Apollo Club at Orchestra Hall, giving a short sketch of the career of the late conductor of the Club as a potent force in the musical life of Chicago, bringing out his many activities, among which was his thirty years' conductorship of the Apollo Club, and urging patrons to contribute to the fund. Mr. Lund's speech, brief and to the point, had the desired effect, for many contributions have been coming in to the fund since.

On November 11, Mr. Lund sang for the Armistice service of the Chicago Historical Society, rendering Sons of Men by Cadman and The Unknown Soldier by O'Hara.

CLARE OSBORNE REED'S STUDENTS

At the first concert of the series to be given by Mu Iota chapter of Mu Phi Epsilon Sorority, at the Illinois Women's Athletic Club on December 8, two pupils from Clare Osborne Reed's artist class at Columbia School, will be heard—Parthenia Vogelback and Genevieve Davison. Mrs. Reed is a charter member of this chapter, and is deeply interested in these concerts given for the benefit of the scholarship fund.

Among the younger students of Mrs. Reed's class is Dorothy Dasch, daughter of George Dasch of the Little Symphony of Chicago.

Vivian Udel, who won her degree at the Columbia School of Music last June, is teaching at the Hufford School for Girls in Rogers Park.

BRILLIANT-LIVEN SCHOOL RECITAL

A program by the Brilliant-Liven Music School, on December 1, at 633 Fine Arts, will be presented by some fourteen pupils of Sophia Brilliant-Liven in piano and Michael Liven in violin.

PIATIGORSKY THRILLS AS ORCHESTRA SOLOIST

A Russian program with a Russian soloist provided a rare treat for the Chicago Symphony patrons at the November 22-23 concerts, and in the case of the soloist, Piatigorsky, afforded a thrilling experience. The young Russian cellist created a furor through his masterly playing of the Dvorak Cello Concerto, in which he showed extraordinary feats of agility, rare beauty of tone, and deep musical feeling. A great personality, Piatigorsky is one of the most exciting artists that have visited us in some time. He was given an ovation which was not stilled for many minutes.

"A Night on Bald Mountain," by Mussorgsky provided a happy contrast for the sixth symphony of Miaskowsky, which followed.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Frank Roberts, artist pupil of Arch Bailey, gave a concert at Galesburg, Ill., on November 22, sponsored by the Men's Brotherhood of Trinity Lutheran Church. Mr. Roberts is staff tenor for WGN radio station and is a member of the quartet of the National Broadcasting Company.

Anabelle Robbins, pupil of Edward Collins, is director of a new chorus which opens an engagement at the Allerton Club on December 5. According to present plans the chorus will be heard every first Thursday of the month. Miss Robbins has played at many leading women's clubs during the past



MARGUERITE D'ALVAREZ,
who will give her only New York re-
cital at Carnegie Hall on the evening of
December 6.

month, including the Englewood, Beverly Hills, Morgan Park, and others.

Mary Earl Allen, pupil of Jessie Waters Northrop, has been engaged as contralto soloist for the First Presbyterian Church of Chicago. Miss Allen will also be soloist at the West Side Masonic Temple at the Hogmanay Concert in December. This program is given under the auspices of Scotch organization.

AMERICAN CONSERVATORY NOTES

The voice scholarship of the Junior Friends of Art, for study with Karleton Hackett, was divided between Marjorie Schobel and Elsie Neely.

Pupils of Edoardo Sacerdoti were presented in recital at the Studio Theater of the American Conservatory on November 20.

Pupils of the department of dramatic art appeared in a program of readings and one-act plays in the Studio Theater on November 21.

Pearl Appel and Ruth Alexander, pianists, appeared in a program of music for two pianos at Curtiss Hall, November 26.

Vivian Parker won the Phi Beta fraternity scholarship for continued study under her present teacher at American Conservatory.

JEANNETTE COX.

The Love Parade

The world premiere of Ernest Lubitsch's production, *The Love Parade*, was held at the Criterion Theater on November 19. Let it be said that if the picture itself were to be depended upon to draw movie fans, it would not last long. It is a most improbable, and in many respects, a very far-fetched story. But Paramount has secured the valuable services of that inimitable comic, Maurice Chevalier, who certainly deserves something better for a vehicle. Chevalier is excellent as the Prince, and possesses all the lure to make him a popular idol among screen fans. He sings his none-too-melodious tunes mighty well and has a savoir faire that is altogether refreshing. Jeanette MacDonald, the Queen, also carries her role admirably, revealing a fresh soprano voice used with taste. She looks well and helped to lessen the disappointment of the story. Lubitsch has provided some clever scenes, which show his master hand, but one hopes to see and hear Chevalier—and Miss MacDonald—in a better picture soon.

Addition to Greenwich House Social Settlement

The board of managers of Greenwich House Music School have issued invitations for the formal opening of their new building at Barrow Street on December 4. Dr. John Erskine will give an address dedicating this addition to the group of buildings which comprise Greenwich House Social Settlement.

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MENUHIN "MOBBED" IN LONDON

Creates Great Furore Playing in Recital After Debut With Orchestra

Yehudi Menuhin, recently electrifying Berlin, Cologne and Frankfort audiences, crossed the English Channel and literally swept London off its feet. His debut there was made in a concert by the London Symphony Orchestra, Fritz Busch coming over from Dresden to conduct. Yehudi's playing

to the waiting automobile, where he boyishly waved goodby.

A REVIEWER'S COMMENT

In the heart of its review of Yehudi's debut, and in heavy type, The London Daily News and Westminster Gazette made



YEHUDI MENUHIN,

boy violin genius, pictured passing Buckingham Palace with Fritz Busch, who conducted the London Symphony Orchestra at his London debut. (Wide World photo.)

of the Brahms concerto brought a tremendous demonstration. Next day every London newspaper prolonged that immense demonstration in its columns.

He appeared the following Sunday in recital at Albert Hall. Yehudi had finished an astounding performance of Wieniawski's Caprice Tarantelle at the close of a program which had held people spellbound for an hour and a half. Simultaneously the vast crowd in the body of the hall and those who had been seated on the stage made a mad surge to get closer to him.

For a space it looked as if Yehudi would be engulfed by his ecstatic public. An S. O. S. call brought a squad of firemen. Linking hands they formed a circle about the boy while he smiled and played on. Still insatiable, the crowd kept yelling for more until lights were put out. A heavy guard about Yehudi had to fight a way for him

this summary of his effect on the audience in Brahms' concerto: "The applause after the first movement was loud and long.

"After the slow movement it was louder and longer.

"After the finale it lasted nine minutes by the clock, and the excited crowd filed into the corridors to exchange expressions of bewildered astonishment and ecstatic admiration."

And this is London! London so reserved when even enthusiastic admiration should be given.

EINSTEIN TALKS ABOUT YEHUDI

Scientists are not unreserved when it comes to comment on the greatest of achievements. Yet Einstein, one of the world's foremost living scientists, made the other day in Berlin this statement about Yehudi: "The talent of the boy is the greatest I have ever observed. The spiritual conception of everything he plays, whether by Bach or Brahms, united with technical perfection with which he masters a large violin with his little, plump fingers, reminds me of my sensations forty years ago when I heard the great Joachim play for the first time."

For Yehudi's individuality of mind and his powers of expression, his firm stand for his own ideas in his art, so richly illustrated in his playing, Einstein expressed profound admiration.

The astounding thing about it all is, that while Yehudi is both boy and genius, the boy part of the co-partnership is always eloquently there. He comes out on the stage smiling, to do what he loves best in all the world—play the violin. It is the genius in him that performs the miracle; it is the boy in him that leaves the stage still happy, smiling anduntired.

A LONDON CRITIC'S DIAGNOSIS

"Having heard all the prodigies of the last thirty years or so, I can honestly say I have heard nobody so amazing. It was enough to make biologists and physiologists and every other kind of 'ists' scrap all their preconceived theories of brain cells and their development.

"I say brain cells advisedly because it was the boy's mental grasp of the music which was quite as wonderful as his perfect technique, and the Brahms concerto is thought to be one of those things to which only men of thirty can do full justice. I failed to discover any loose joint in his armor. The tone is rich and full and he is capable of giving it infinite variety. His technic is

flawless—runs, double stopping, harmonics, everything was as well done as it could be.

"The depth and warmth of expression throughout were marvelous and the shapeliness and balance of the whole such as few mature players can give. The beautiful melody—the second subject, to be technical—of the first movement was eloquent with all the tragedy of life. The second movement was full of romance, the third of heroic impulse.

"To sum it up—if the boy had had a hard, dry tone, the beauty of the interpretation would have made amends; had the reading been dull and commonplace, the rich, warm tone and the perfect execution would have been compensation. The great conductor who said, 'This is Kreisler at his best,' was not wrong."

YEHUDI THE BOY

And what is Yehudi doing while he furnishes food for thought and comment alike to his audiences, to his reviewers and to men like Einstein? He is going about and seeing the sights of London and European capitals, happy as any other boy of his own age would be. Better informed than most grown up ones for that matter, Yehudi, a passionate reader, took along a lot of books from New York when he went on his present triumphal journey, and some of them were about the things he is seeing now.

Not the least astonishing characteristic of the boy is his wish to work. Learning with incredible rapidity does not lessen his thirst for practice. Only perfection satisfies him. Last summer, collaborating with Adolf Busch at Basle, Yehudi was practicing one warm day on a Bach sonata for the violin alone. The weather was very warm, not a breath of air stirred. Straight ahead the boy slashed with his bow on the violin.

His mother entered the room, begging him to stop and rest. Still the practice kept on. After considerable time his father went in on the same mission and came out laughing. In progress of his work Yehudi had stripped off one garment after another, even his shoes and stockings, and stood there playing in his underclothes. Not until he had mastered Bach's difficult sonata did he emerge.

YEHUDI'S MODESTY

In Berlin, Rudolf Kastner lately wrote in the Berliner Morgenpost: "Even older reliable assurance maintains that Joachim's playing at its best period was not as great."

The audience at Yehudi's latest concert there went wild, applauding for fifteen minutes after the fugue in Bach's solo sonata; in Cologne five thousand people roared their appreciation at the close of his program; in Frankfort, the big Museums Gesellschaft hall was densely crowded with an audience that took him to their hearts. Mentally, all this applause and more has left him innocent of self-appreciation.

An enthusiastic listener exclaimed to Yehudi, "You play better than Paganini." Calmly surveying his visitor, the boy reported, "Have you ever heard him?" And this is his attitude toward all effusive praise.

Following a concert, boyishly happy, his sturdiness precluding over-tiredness, it is known generally that an ice cream soda is his dearest reward. Facing audiences from the age of five he has found them all alike in their approval. He smiles in happiness and lets it go at that. The naive childish reaction of the little chap to it all is evidenced only in modest dignity. And while all cities have been anxious to get him to play, his engagements have been limited, over one hundred offers having been declined.

S.

Special Concert Conducted by Reiner

On November 20 a complimentary concert was given by the Cincinnati Orchestra to which all contributors to the Institute of Fine Arts, under whose auspices the Cincinnati Orchestra is now operating, were invited. Mr. Reiner also conducted four numbers for the Atwater-Kent radio broadcast on November 24—Berlioz' Roman Carnival, Wagner's Waldweben, Rimsky-Korsakoff's The Bee and Dance from Snegurovitchka, and Sibelius' Finlandia.

John Crouch Returns to America

John Crouch, American pianist, who recently completed a highly successful tour of Europe, arrived in New York on the Mauretania on November 22. His European appearances included two concerts in Berlin, together with recitals in Vienna, Munich, Amsterdam, Paris and London. He will be heard again in New York and elsewhere this season.

Frances Peralta Scores as Carmen

Frances Peralta, dramatic soprano of the Metropolitan Opera Company, sang Carmen in Pittsburgh recently and scored a unanimous success with the public and all the critics. The latter spared no pains in praising her singing and general portrayal of the role.

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WHERE THEY ARE TO BE

[From time to time during the season this department will be published for the information of MUSICAL COURIER readers and as a guide to managers so that in cases of emergency they can know the whereabouts of artists, and as a result arrange more readily for last minute engagements. This department does not attempt to give a complete list of the engagements of the various artists, but simply is an index of the dates available at the time of publication.—The Editor.]

Aber, Myrtle

Dec. 29, Los Angeles, Cal.

Aithouse, Paul

Dec. 2, Saratoga, N. Y.
Dec. 4, Middlebury, Vt.
Dec. 6, Burlington, Vt.
Dec. 9, Pittsfield, Mass.
Dec. 12, Philadelphia, Pa.
Dec. 27, New York, N. Y.
Jan. 5, New York, N. Y.
Jan. 30, Philadelphia, Pa.

Alsen, Elsa

Jan. 9, Philadelphia, Pa.

Amadio, John

Jan. 9, Ithaca, N. Y.

Austral, Florence

Dec. 1, Pittsburgh, Pa.
Dec. 12, Philadelphia, Pa.
Dec. 17, Buffalo, N. Y.
Dec. 20-21, St. Louis, Mo.
Jan. 2, Philadelphia, Pa.
Jan. 6, New York, N. Y.
Jan. 8, Ottawa, Can.
Jan. 9, Ithaca, N. Y.
Jan. 16, Philadelphia, Pa.

Averino, Olga

Jan. 7, Providence, R. I.
Baer, Frederic

Dec. 15, Hartford, Conn.

Jan. 29, Reading, Pa.

Baird, Martha

Dec. 3, Madison, Wis.
Dec. 15, Chicago, Ill.

Barrene Little Symphony

Dec. 9, Watertown, N. Y.
Jan. 6, Jacksonville, Fla.
Jan. 13, Shreveport, La.
Jan. 26, Norwalk, Conn.
Feb. 4, Charlottesville, Va.
Feb. 11, Oberlin, Ohio
Feb. 12, Madison, Wis.
Feb. 14, Duluth, Minn.
Feb. 17, Denver, Colo.
Feb. 18, Lincoln, Neb.
April 1, Oneonta, N. Y.
April 7, Sharon, Pa.
April 8, Milburn, N. J.
April 10, Troy, N. Y.
April 11, Cooperstown, N. Y.

Bonelli, Richard

Dec. 12, Lincoln, Neb.
Feb. 2, Toronto, Can.
April 24, New York, N. Y.

Brailowsky, Alexander

Jan. 10, Guelph, Ont.
Jan. 24, Baltimore, Md.
Feb. 6, 7, 9, New York, N. Y.
March 25, Detroit, Mich.
March 31, Winnipeg, Can.
April 4-5, Cincinnati, Ohio
April 7, Lynchburg, Va.

Braslaw, Sophie

Nov. 30, Philadelphia, Pa.
Dec. 29, Toronto, Can.
Feb. 28, Ottawa, Can.
March 7, La Grange, Ga.
March 10, Jacksonville, Fla.

Bretton, Ruth

Dec. 2, Sewickley, Pa.
Dec. 3, Beaver Falls, Pa.
Dec. 5, Chambersburg, Pa.
Jan. 31, Summit, N. J.
Feb. 13, Scranton, Pa.
Feb. 21, Sweet Briar, Pa.
Feb. 27, Wilmington, Del.
March 25, Buffalo, N. Y.

Burke, Hilda

Dec. 20, Indianapolis, Ind.
Jan. 4, Springfield, Ill.
Feb. 1, Baltimore, Md.

Cortez, Leonora

Dec. 8, New York, N. Y.
April 8, Pittsburgh, Pa.

Crooks, Richard

Nov. 30, Dec. 2, Philadelphia, Pa.
Dec. 2, Philadelphia, Pa.
Dec. 3, Janesville, Mich.
Dec. 12-13, New York, N. Y.
Dec. 15, Toronto, Can.
Dec. 16, Syracuse, N. Y.
Dec. 17, New York, N. Y.
Dec. 18, Washington, D. C.
Jan. 7, Amsterdam, N. Y.
Jan. 27, Baltimore, Md.
Jan. 29, Oneonta, N. Y.

Cumpson, Harry

Dec. 11, Feb. 26, New York, N. Y.

D'Aranyi, Yelly

Jan. 10-11, St. Louis, Mo.
Jan. 15, Columbia, Mo.
Jan. 24, Groton, Mass.
Jan. 26, New York, N. Y.
Feb. 12, Clinton, N. Y.
Feb. 17, Palm Beach, Fla.
Feb. 18, Miami, Fla.
Feb. 23, Toronto, Can.
March 1-2, Boston, Mass.

Deegan, Mahel

Dec. 2, New Haven, Conn.
Dec. 3, Newark, N. J.
Dec. 6, Ridgewood, N. J.
Jan. 14, Nutley, N. J.

De Donath, Jeno

Nov. 30, Altoona, Pa.
Dec. 2, Reading, Pa.
Dec. 4, 8, Philadelphia, Pa.
Dec. 10, Chester, Pa.
Dec. 11, Conshohocken, Pa.
Dec. 12, Newark, Del.
Dec. 13, Wyncoate, Pa.
Dec. 15, Philadelphia, Pa.
Dec. 17, Lansdowne, Pa.
Dec. 18, Philadelphia, Pa.
Dec. 20, Woodstown, N. J.
Jan. 5, Philadelphia, Pa.
Jan. 7, Haddonfield, N. J.
Jan. 9, 12, 14, Philadelphia, Pa.
Jan. 20, Salem, N. J.

Horowitz, Vladimir

Dec. 14, Carmel, Calif.

Jan. 26, Philadelphia, Pa.

Feb. 1, Lindenwald, N. J.

Feb. 3, Philadelphia, Pa.

Feb. 9, Philadelphia, Pa.

Feb. 18, Bywood, Pa.

Feb. 19, Alden, Pa.

Mar. 4, Bala-Cynwyd, Pa.

Mar. 9, Philadelphia, Pa.

Mar. 11, Swarthmore, Pa.

Mar. 15, Merchantville, N. J.

Mar. 16, Woodbury, N. J.

Mar. 28, Ambler, Pa.

Apr. 6, Philadelphia, Pa.

Dec. 16, Riverside, Calif.

Dec. 27, Pasadena, Calif.

Jan. 23, Santa Barbara, Calif.

Jan. 24, New Orleans, La.

Jan. 25, Lincoln, Neb.

Jan. 23, Warrensburg, Mo.

Jan. 24, St. Louis, Mo.

Jan. 26, Milwaukee, Wis.

Jan. 27-28, Peoria, Ill.

Jan. 30, Cleveland, Ohio

Jan. 31, Ann Arbor, Mich.

Feb. 1, Cleveland, Ohio

Feb. 6, Lansing, Mich.

Feb. 7, Grand Rapids, Mich.

Feb. 9, Chicago, Ill.

Feb. 11, Kansas City, Mo.

Feb. 12, Lawrence, Kans.

Feb. 13, Detroit, Mich.

Feb. 18, Cincinnati, Ohio

Feb. 21-22, Philadelphia, Pa.

Feb. 24, New York, N. Y.

Feb. 28, Montclair, N. J.

March 1, Baltimore, Md.

March 6, Troy, N. Y.

March 7, Haddonfield, N. J.

March 8, New York, N. Y.

March 11, Poughkeepsie, N. Y.

March 13, Montreal, Can.

March 14, Toronto, Can.

March 16, Pittsburgh, Pa.

March 18, Oberlin, Ohio

March 21, Dayton, Ohio

March 23, Indianapolis, Ind.

March 24, Winnetka, Ill.

March 25, Madison, Wis.

March 27, Janesville, Wis.

March 28, Rockford, Ill.

April 3-4, Minneapolis, Minn.

April 5, Appleton, Wis.

April 7, Urbana, Ill.

April 8, Chicago, Ill.

April 10, Evansville, Ind.

April 11-12, Chicago, Ill.

Feb. 30, Boston, Mass.

Feb. 31, New York, N. Y.

March 1, Oberlin, Ohio

March 14, Utica, N. Y.

Jan. 13, Cleveland, Ohio

Jan. 14, Oberlin, Ohio

Jan. 17, Grand Rapids, Mich.

Jan. 19, Chicago, Ill.

Jan. 20, Cleveland, Ohio

Jan. 21, Columbus, Ohio

Jan. 24, Duluth, Minn.

Jan. 26, Toronto, Can.

Jan. 28, Rochester, N. Y.

Jan. 30, Des Moines, Ia.

Feb. 4, Oklahoma City, Okla.

Feb. 5, Waco, Texas

Feb. 10, Tucson, Ariz.

Feb. 11, 13, 20, 22, Pasadena, Calif.

Feb. 15, Santa Barbara, Calif.

Feb. 24, Riverside, Calif.

Feb. 25, Fresno, Calif.

Feb. 26, San Francisco, Calif.

March 5, Provo, Utah

March 7, Denver, Colo.

March 9, Chicago, Ill.

March 12, Lancaster, Pa.

March 14, Baltimore, Md.

March 15, 16, 23, Boston, Mass.

April 5-6, 12-13, Boston, Mass.

April 9, Wilmington, Del.

April 10, Princeton, N. J.

Jan. 25, Oxford, Ohio

Feb. 1, Rock Hill, S. C.

Feb. 3, Durham, N. C.

Feb. 5, Greencastle, Ind.

Feb. 6, Lafayette, Ind.

Feb. 9, Chicago, Ill.

Feb. 11, Toledo, Ohio

Feb. 13, Cleveland, Ohio

Feb. 15, Painesville, Ohio

Feb. 16, Buffalo, N. Y.

Feb. 17, St. Louis, Mo.

Feb. 23, Omaha, Nebr.

Feb. 24, Denver, Colo.

Feb. 25, Col. Springs, Colo.

Feb. 26, Pueblo, Colo.

Feb. 27, Boulder, Colo.

March 1, Casper, Wyo.

March 3, Missoula, Mont.

March 10, Palo Alto, Cal.

March 12, San Francisco

March 14, Los Angeles, Cal.

March 17, Pasadena, Cal.

March 23, San Francisco

April 2, Des Moines, Ia.

April 6, Buffalo, N. Y.

April 11, Swarthmore, Pa.

April 24, Middlebury, Conn.

Jan. 17, Pittsburgh, Pa.

Jan. 23, Beaver Falls, Pa.

Jan. 29, Ogontz, Pa.

Jan. 31, Philadelphia, Pa.

Jan. 31, Princeton, N. J.

Feb. 10, Sewickley, Pa.

Feb. 12, Tulsa, Okla.

Feb. 17, Williamsport, Pa.

April 1, Oneonta, N. Y.

April 28, Indianapolis, Ind.

Jan. 20, 23, Indianapolis, Ind.

Jan. 21, 24, 26, New York, N. Y.

Jan. 23, 24, 26, New York, N. Y.

Jan. 25, 26, New York, N. Y.

Jan. 27, 28, New York, N. Y.

Jan. 29, 30, New York, N. Y.

Jan. 31, 31, Philadelphia, Pa.

Jan. 31, 31, New York, N. Y.

Jan. 31, 31, New York, N. Y

Richards, Lewis
Dec. 22, New York, N. Y.

Rose, Dora
Dec. 10, Newark, N. J.
Jan. 7, New Rochelle, N. Y.
Jan. 22, Brooklyn, N. Y.
Feb. 4, Norwalk, Conn.
March 11, Jersey City, N. J.

Salzedo, Carlos
Jan. 18-19, St. Louis, Mo.
Feb. 16-17, New York, N. Y.
March 3, Boston, Mass.

Salzedo Harp Ensemble
Dec. 3, Canton, Ohio
Dec. 5-6, Urbana, Ill.
Dec. 9, New Orleans, La.
Dec. 28, New York, N. Y.

Schelling, Ernest
Jan. 4, Feb. 13 and March 1, Boston, Mass.

Shaffner, Ruth
Dec. 3, New York, N. Y.
Dec. 12, Rockhill, S. C.
Dec. 27, Pittsburgh, Pa.

Shuchari, Sadah
Dec. 3, Toronto, Can.
Jan. 24, 26, Denver, Colo.

Shuk, Lajos
Dec. 1, 9, Los Angeles, Calif.

Shumsky, Oskar
March 8, New York, N. Y.

Simonds, Bruce
Nov. 30, Dec. 2, Jan. 10, New York, N. Y.
Jan. 11, Lakeville, Conn.
Jan. 29, Waterbury, Conn.
Feb. 1, Albany, N. Y.
Feb. 10, New York, N. Y.
Feb. 16, New Haven, Conn.
Feb. 25, Waterbury, Conn.
March 11, New Haven, Conn.
March 18, Greenfield, Mass.

Smallman A Cappella Choir
Nov. 30, Lafayette, Ind.
Dec. 2, Winnetka, Ill.
Dec. 3, Grand Rapids, Mich.
Dec. 5, Fort Wayne, Ind.
Dec. 6, Evansville, Ind.
Dec. 9, Bloomington, Ill.
Dec. 10, Quincy, Ill.
Dec. 16, Lincoln, Neb.
Dec. 17, Hastings, Neb.
Dec. 18, Denver, Colo.
Dec. 19, Pueblo, Colo.
Feb. 20, Bellingham, Wash.
Feb. 22, Tacoma, Wash.
Feb. 28, San Jose, Calif.
March 1, Carmel, Calif.

Smith, Ethelynde
Dec. 5, Manassas, Va.
Dec. 10, Asheville, N. C.

Spalding, Albert
Nov. 29, Berlin, Germany
Nov. 30, Munich, Germany

Dec. 2, Vienna, Austria
Dec. 4, Budapest, Hungary
Dec. 5, Vienna, Austria
Dec. 8, Milan, Italy
Dec. 11, 13, Monte Carlo, Switzerland
Dec. 14-15, Paris, France
Dec. 18, Groningen, Holland
Dec. 19, Breda, Holland
Dec. 20, Rotterdam, Holland
Dec. 23, Bologna, Italy
Dec. 27, Rome, Italy
Dec. 28, Florence, Italy
Jan. 2, Siena, Italy
Jan. 5, Budapest, Hungary
Jan. 7, Genoa, Italy
Jan. 8, Milan, Italy
Jan. 10-12, Frankfurt, Germany
Jan. 21, East Orange, N. J.
Jan. 22, Auburn, N. Y.
Jan. 24, Irvington, N. J.
Jan. 25, New York, N. Y.
Jan. 27, Wilmington, Del.
Jan. 28, Elizabeth, N. J.
Jan. 30, State College, Pa.
Feb. 3, Independence, Kan.
Feb. 4, Dallas, Texas
Feb. 5, Houston, Texas
Feb. 6, Beaumont, Texas
Feb. 7, Columbus, Miss.
Feb. 11, Nashville, Tenn.
Feb. 16, New York, N. Y.
Feb. 18, Sharon, Pa.
Feb. 19, Brooklyn, N. Y.
Feb. 20, 21, New York, N. Y.
Feb. 23, Brooklyn, N. Y.
Feb. 25, Grand Rapids, Mich.
March 3, Milwaukee, Wis.

Stanley, Helen
Dec. 12, Philadelphia, Pa.

Stasewitch, Paul
Dec. 11, Boston, Mass.

Sundelius, Marie

Dec. 5, Philadelphia, Pa.

Telva, Marion
Jan. 5, New York, N. Y.

Thayer, Donald

Dec. 15, Boston, Mass.

Thibaud, Jacques

Dec. 2, Montreal, Can.
Dec. 3, Ottawa, Can.
Dec. 5, Chicago, Ill.
Dec. 8, New York, N. Y.
Dec. 13, Pittsburgh, Pa.

Thomas, Caroline

Jan. 6, Boston, Mass.
Jan. 9, New York, N. Y.

Van der Veer, Nevada
Dec. 9, Englewood, N. J.
Dec. 12-27, New York, N. Y.
Jan. 6, 16, Philadelphia, Pa.

Van Hoesen, Harrington
Jan. 5, Worcester, Mass.
Jan. 14, Brooklyn, N. Y.
Jan. 16, New York, N. Y.

Vreeland, Jeannette
Dec. 3, Glens Falls, N. Y.
Dec. 6, Brooklyn, N. Y.
Dec. 12-13, 27, New York, N. Y.

Werrenrath, Reinhard

Dec. 10, Sioux Falls, S. D.
Dec. 12, Shreveport, La.

Dec. 13, Denton, Texas

Dec. 16, Omaha, Neb.

Jan. 9, Denver, Colo.

Jan. 11, Pueblo, Colo.

Jan. 13, Albuquerque, N. M.

Jan. 18, Phoenix, Ariz.

Jan. 27, Wichita Falls, Texas

Jan. 29, Dallas, Texas

March 4, Johnstown, Pa.

Witwer, Kathryn

Dec. 3, Danville, Ill.

Dec. 5, Morgantown, W. Va.

Wolfe, Ralph

Dec. 1, Scranton, Pa.

Woodman, Flora

Dec. 1, St. Louis, Mo.

Dec. 3, Cincinnati, Ohio

Yalkovsky, Isabelle

March 6, 8, Cleveland, Ohio

New York Concert Announcements

M: Morning. A: Afternoon.
E: Evening.

Saturday, November 30

Junior Orchestral Concert, Carnegie Hall (M).
Thelma Given, violin, Carnegie Hall (A).
The Conductorless Symphony Orchestra, Carnegie Hall (E).
Bruce Simonds, piano, Town Hall (A).
Juilliard Graduate School String Orchestra, Town Hall (E).
The Mozarteum, Inc., Washington Irving High School (E).

Sunday, December 1

Philharmonic-Symphony Society, Metropolitan Opera House (A).
George Copeland, piano, Carnegie Hall (A).
Angna Enters, dance, Booth Theater (E).
Heckescher Foundation Symphony Orchestra, Heckescher Theater (E).
Alma Simpson, song, 48th St. Theater (E).
Paul Robeson, song, Town Hall (A).
Harry Melnikoff, violin, Guild Theater (E).
The Mozarteum, Inc., Washington Irving High School (E).

Monday, December 2

Henri Deering, piano, Carnegie Hall (E).
Faina Petrova, song, Town Hall (E).
Katherine Ives, piano, Steinway Hall (E).
Fine Arts Club, A. W. A. Auditorium (A).

Tuesday, December 3

Cleveland Orchestra, Carnegie Hall (E).
Philadelphia Simfonietta, McMilen Theater (E).
Glazounoff and orchestra, Metropolitan Opera House (E).
Frieda Williams, song, Town Hall (E).
Svea Hanson, song, Steinway Hall (E).

Wednesday, December 4

Schubert Memorial, Carnegie Hall (E).
Toscha Seidel, violin, The Barbizon (E).
Rheia Silberta, Tally on Verdi, Hotel Ansonia (M).
Rose Lowe, song, Town Hall (E).

Thursday, December 5

Philharmonic-Symphony Society, Carnegie Hall (E).
Ralph Leopold, piano, Town Hall (E).
Artistic Mornings, Hotel Plaza.
Anita Tully, song, Town Hall (A).
Kolitsch, violin, A. W. A. Auditorium (E).

Friday, December 6

Philharmonic-Symphony Society, Carnegie Hall (A).
Biltmore Friday Morning Musicals, Hotel Biltmore (M).
Ellen Edwards, piano, Steinway Hall (E).
Fisk Jubilee Singers, Town Hall (A).
Marguerite Alvarez, song, Carnegie Hall (E).

Saturday, December 7

Orchestra Concert for Children, Carnegie Hall (M).
Harold Bauer, piano, Carnegie Hall (A).
Philharmonic-Symphony Society, Carnegie Hall (E).
Aguilar Lute Quartet, Town Hall (A).
Kellerine, piano, Town Hall (E).

Sunday, December 8

Matinee Musicale, Hotel Ambassador (A).
Philharmonic-Symphony Society, Carnegie Hall (A).
John Charles Thomas, song, Town Hall (A).
Society of the Friends of Music, Mecca Auditorium (A).
Manhattan Symphony Orchestra, Mecca Auditorium (E).
Ruth Parker and Frank Parker, Guild Theater (E).
Angna Enters, dance, Booth Theater (E).
Maud Marion Tracy, pupils' vocal recital, Steinway Hall (E).

Monday, December 9

Harrison Christian, song, Carnegie Hall (E).
Edith Heinlein, piano, Town Hall (E).
The Sittin' Trio, Steinway Hall (A).
Magda Lavanchy, violin, Steinway Hall (E).

American Orchestral Society, Carnegie Hall (A).
The Elshuc Trio, Engineered Acoustics (E).
Philadelphia Simfonietta, McMilen Theater (E).
American Orchestral Society, Carnegie Hall (E).
Marcel Grandjany, harp, Town Hall (E).
Detroit Symphony Orchestra, Carnegie Hall (E).
Prince Moni-ud-din, cello and coda, Town Hall (A).

Dr. Carl Presents Israel in Egypt

At the monthly musical service under the direction of William C. Carl at the First Presbyterian Church on November 24 Handel's Israel in Egypt was presented before a large audience. The unfamiliar work, which is rarely heard here, proved to be of magnificent proportions, and the affair took on quite the air of a Handel festival. The oratorio, though intended for church use, is of that sort which is so brilliant that it suggests the concert stage. Yet the use of such music in concert is a modern development that should not be encouraged. Only when one hears it under conditions such as obtain at the First Presbyterian Church does one fully realize what the composer really intended. It is devotional in nature, and in the atmosphere of the church it certainly belongs.

Let it be added that these services, as presented at the First Presbyterian Church, are, in every sense of the word churchly. No glamour of irreverence touches them. The oratorio takes the place of the usual anthem at the Offertory, and at the beginning and end of the service Dr. Carl plays prelude and postlude, generally from the works of the composer of the oratorio. In this case they were both selected from Handel's organ concertos, and were of satisfying proportions and brilliant.

We wonder, sometimes, what wizardry Dr. Carl exercises to accomplish the results he does. If he had an opera chorus, working under his baton many hours a day, the matter would be more readily understood. As it is, rehearsals must, presumably, be limited, yet there is no feeling that one must take this into consideration except in so far as it makes Dr. Carl's achievement all the more remarkable.

In this oratorio the solo voices have important parts, which were sung effectively by the regular soloists of the church: Grace Kerns, soprano; Amy Ellerman, alto; Ernest Davis, tenor; Edgar Schofield, bass.

The chorus, with its glorious tone, its velvety sonority, its pathetic gentleness alternating with sharp brilliance, was a delight. It is one chorus that sings invariably in tune!

Dr. Carl never strains for original interpretations, but holds to the letter of the law, the tradition and mood of the era to which the work belongs. He gets some stirring allegros, and the weaving of the voice parts in contrapuntal passages is impressively done.

Critics Praise Mr. and Mrs. Hughes

The recent two-piano recital of Edwin and Jewel Bethany Hughes in Town Hall on November 9 was attended by a large and representative audience, including many musical notables, and brought forth enthusiastic critical comment from New York dailies. The Evening Post wrote: "Edwin and Jewel Bethany Hughes, who have a large following among music lovers of this city, gave a two-piano recital in Town Hall to an audience that filled that auditorium. Their work showed meticulous care in phrasing and tempo, it being clearly a case of four hands behaving like two. Several encores were demanded and secured by their enthusiastic hearers."

The Times said: "A large audience applauded the artists, who gave a performance notable for the fine dynamic shading, precision of attack and sympathetic tone-coloring which have marked their appearances in former seasons."

According to the Sun: "These pianists have established themselves in past seasons as performers of sound musicianship. Their programs are always interesting and their playing enjoyable. Saturday night's recital was no exception."

The American said: "Their performance was notable for its synchrony and balance. As in former seasons, they showed sincere musicianship, a clear comprehension of the works under interpretative discussion and a finely adjusted sense of nuance and emphasis."

The Telegram called attention to the "well-played program of two-piano music," and the Staats Zeitung commented: "These two virtuosos are musical and artistic personal-

ties with brilliant technic and beauty of touch and nuance. The audience gave vent to its enjoyment of the technically and musically splendid performance with enthusiastic applause, and called out the generous artists for a whole row of effective encores."

Well-Known Composer Married

Music-lovers will be interested in the news that Hermann Lohr, writer of many famous songs, including Little Grey Home in the West, Where My Caravan Has Rested, etc., was recently married to Jessey, elder daughter of the late R. T. Tatham, of Brooklyn, N.Y. Maidstone and Burton-on-Lonsdale, Yorkshire.

Mr. and Mrs. Hermann Lohr have left for the Continent. Mr. Lohr's songs have been popular the world over for a number of years, and his earliest successes, including the Two Little Irish Songs, The Little Irish Girl, Chorus, Gentlemen, etc., are still as popular as ever. He has recently issued several attractive songs under the titles of Fairy Lights, Daddy Man and Flower of the Desert, and has also composed several new suites for piano and orchestra. His publishers, Chappell-Harms, Inc., have on the press a new selection based upon his latest popular compositions.

Meta Schumann's Demonstration

Meta Schumann will conduct a demonstration on a perfectly vibrating vocal tone, December 3, at her New York studios.

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November 30, 1929

ENGLISH MUSIC FESTIVAL HELD AT TORONTO

Sponsored by Canadian Pacific Railway—Elaborate Stage Settings—
Noted Artists and Ensemble Groups Participate.

The new Royal York Hotel at Toronto was the scene of Ontario's first English Music Festival, November 13-18, sponsored by the Canadian Pacific Railway, with Harold Eustace Key as director of music.

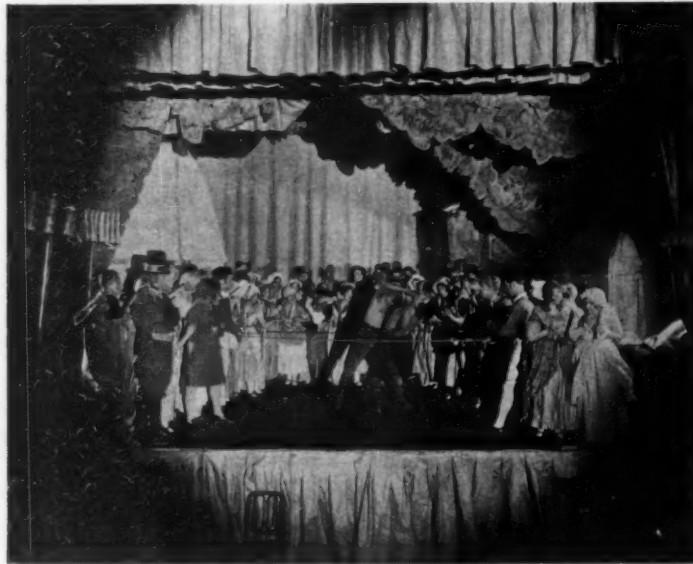
The event was officially opened by Viscount Willingdon, Governor-General of Can-

ada of English song and dance groups and of the recent visit to England of the Hart House String Quartet, as a means of strengthening the unity of the Empire.

The opening number on the program was William Byrd's sextet for strings, which was appealingly played by the Toronto Conserva-

audience through the sympathetic, lyric quality and clarity of his voice, and through the ease with which he employs it.

In an elaborate stage setting, mediaeval and Elizabethan court dances were presented by students of the Margaret Eaton School, with music supplied by the Studio String Quar-



"CAULIFLOWER" INDUSTRY INVADES OPERA

Vaughn Williams' opera, *Hugh the Drover*, which was given its Canadian premiere at the English Music Festival, offered a realistic boxing match between Hugh the drover and John the butcher for the hand of Mary, the constable's daughter. The drover (Allan Jones) is here shown knocking out the butcher (Randolph Crowe) for a long count in the second round. The opera was staged by Alfred Heather and conducted by Dr. Ernest MacMillan. (Photo Courtesy Canadian Pacific Railway)

ada, and Lady Willingdon, patrons of the festival. In a brief address he emphasized the importance of the interchange of music, as demonstrated by the present visit to Tor-

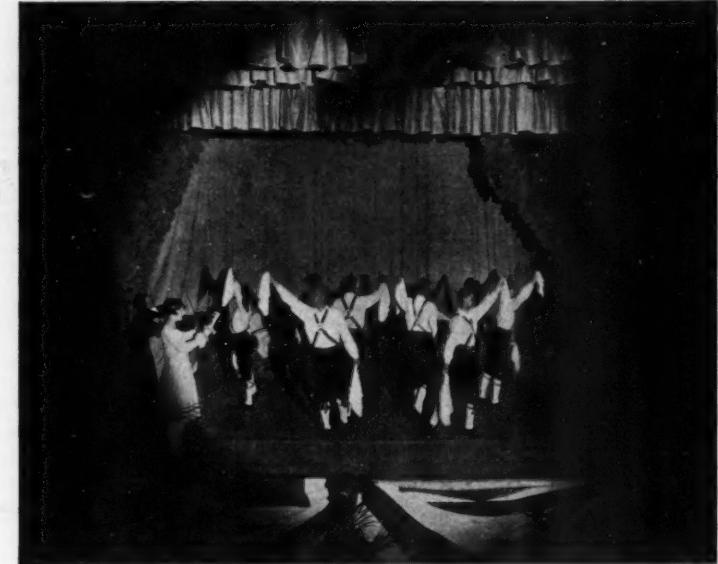
tory String Quartet with an additional viola (Thomas Brenant) and cello (Harry Palmer). The performance of these players, dressed in Tudor costume, against an attractive stage setting of Elizabethan days, as arranged by Arthur Lismer, set a pleasing note that was maintained throughout the concert, and, indeed, throughout all six days of the festival. In this connection, due credit should be given at the outset to Mr. Lismer for his charming and colorful stage effects, so essential a part of the success of each performance.

The concert also presented The English Singers and a group of seventeen dancers, delegates from the English Folk Dance Society, who came from England especially for this occasion. In madrigals, ballets and folk songs, The English Singers, under the leadership of Cuthbert Kelly, presented delicate and sensitive pictures of the England of 300 years ago. A special feature was The Cryes of London, arranged by Gordon Jacob, humorously demonstrating the street cries of the vendors of those days to advertise their wares. A group of arrangements by Vaughan Williams was sung spiritedly and with skillful phrasing and enunciation, while other numbers included works by Thomas Morley, Orlando Gibbons, John Wilbye and Francis Pilkington.

For their first Canadian appearance, the English Folk Dancers, led by Douglas Kennedy, engaged in a series of country dances, morris dances, a sword dance, a dance to pipe and tabor accompaniment, and a running set, the latter (collected by Cecil Sharp in the Appalachian Mountains) especially infectious in its gay and spirited rhythm. The dancers quickly endeared themselves to their audience.

SECOND CONCERT

The concert for the second evening opened with the singing of old madrigals, folk songs and modern part songs by the Port Arthur Ladies' Choir, Wilfred Coulson, conductor, the singers effecting some strikingly beautiful results through the delicacy and unity of their ensemble singing. Felix Salmond, with Norman Wilks, was heard in Frank Bridge's sonata for cello and piano, the two instruments being sympathetically in accord, and the cellist also played a group of solos by Eccles, Squire and Bridge, accompanied by Mr. Wilks. The masterly musicianship and artistry of Mr. Salmond, combined with the rich, exquisite tonal quality which he draws from his instrument, made his playing memorable. Mr. Wilks also gave a number of delightful piano pieces, by John Ireland, Charles Edwin Benbow and Frank Bridge. The other soloist of the evening was Edward Murch, boy soprano, who contributed songs by Sir Henry Bishop, Vaughan Williams, John Ireland and Sir Arthur Sullivan, and thoroughly pleased his



ENGLISH FOLKDANCES

A team of seventeen dancers chosen from the English Folk Dance Society made several appearances at the English Music Festival. Led by Douglas Kennedy, director of the Society, the group performed about twenty different kinds of morris jigs, country dances and sword dances. Some of the members are here shown doing one of their morris dances to a tune played by their official violinist, Elsie Avril. (Photo Courtesy Canadian Pacific Railway)



COURT DANCERS

The English Music Festival at Toronto offered a series of Elizabethan court dances in contemporary costume, the courtiers and their ladies dancing to music composed in the seventeenth century. The Margaret Eaton Dancers are here shown dancing the Pavane of William Byrd, whose music often was played before Queen Elizabeth. The decorative setting is the work of Arthur Lismer, noted Canadian artist. (Photo Courtesy Canadian Pacific Railway)

tet, these dances including a Pavane, Almaine and Chaconne of gallant courtly splendor. In direct contrast were the fascinating, jolly sword dances, morris dances and country dances, as performed by the English Folk Dancers. Of especial interest was the Abbott's Bromley horn dance, a traditional, ceremonial dance performed annually at Abbott's Bromley at the beginning of September. Joan Sharp provided a bewitching accompaniment on the pipe and tabor for a morris jig, and Elsie Avril, violinist, and May Elliott Hobbs, pianist, were assisting artists.

THIRD CONCERT

Hugh, the Drover, a romantic ballad opera by Vaughan Williams, was presented on Friday evening, and although the work was produced a few years ago in Washington, D. C., but not under favorable conditions or auspices, this Canadian performance may well be considered the premiere of the opera. Produced by Alfred Heather with the co-operation of the Toronto Conservatory of Music, and conducted by Ernest MacMillan, director of music at Toronto Conservatory,

accompaniment of the stringed instruments. The cast, headed by Allan Jones as Hugh; Nellye Gill as Mary, and Randolph Crowe as John, was excellent and each of the artists caught the spirit of the opera with fine realism. Under the masterful, vital conducting of Dr. MacMillan, the chorus and orchestra were as one coordinated body, sensitive to the beauties of the music. The whole performance was a splendid achievement.

FOURTH CONCERT

In sharp contrast to this romantic opera, was a short ballad opera, entitled Bound for the Rio Grande, which was presented the following evening. Composed of old sea chanteys, collected by Frederick William Wallace, the boisterous, rhythmic tunes appealed strongly to the audience, as it did when the play was given last January at the Vancouver Sea Music Festival. Jeanne Dusseau, Canadian soprano, and Herbert Heyner, English baritone, were the soloists of the evening, each singing a group of sixteenth and seventeenth century songs, by such

(Continued on page 34)

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HENRI DEERING,
pianist, who will give a recital at Carnegie Hall on Monday evening, December 2, his program comprising Bach, Schubert, Brahms, Chopin, Ravel and Debussy. (Photo by Apeda)

Schubert Memorial Concert,
December 4

The Schubert Memorial announces that all first-tier boxes for the concert of December 4, at Carnegie Hall, have been sold. The New York committee for the Schubert Memorial for this season is composed of the following members: Mrs. Cornelius N. Bliss (chairman), Mrs. Henry Alexander, Winthrop Ames, Mrs. Courtland Barnes, Mrs. August Belmont, Mrs. Linzee Blagden, Lizzie P. Bliss, Mrs. Chester G. Burden, Paul Cravath, Mrs. Walter Damrosch, Mrs. David B. Dearborn, Jr., Mrs. Thomas E. Edison, Mrs. Wm. Rodman Fay, Mrs. Michael Gavin, Mrs. Charles S. Guggenheim, Mrs. Morgan Hamilton, Walter Hampden, Mrs. E. Roland Harriman, Mrs. Christian R. Holmes, Mrs. Herman Irion, Mrs. Fritz Kreisler, Mrs. Walter E. Maynard, Mrs. James B. Murphy, Mrs. Frank

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The box holders and subscribers to date include: Mrs. Vincent Astor, Mrs. Charles T. Barney, Mrs. Meredith Blagden, Mrs. E. C. Bodman, Mrs. Robert Brewster, Mrs. Wm. Bayard Cutting, Mrs. Henry Dakin, Frank Damrosch, Julia Demarest, Mrs. E. Dethier, Angela Diller, Ruth Draper, Shepard Fabbri, Mrs. Wm. Rodman Fay, Mrs. John H. Finley, James Friskin, Mrs. Chas. Dana Gibson, Rubin Goldmark, Mrs. Daniel Guggenheim, Mrs. John Henry Hammond, Mrs. Walter B. James, Mrs. Morris Loeb, Mrs. Albert P. Loening, Judge Richard P. Lydon, Mrs. Langdon Marvin, Mrs. Walter Maynard, Mrs. Benjamin Moore, Mrs. Victor Morawetz, Mrs. William Polk, Mrs. Herbert Pratt, Jr., Walter Price, Mrs. Franklin Robinson, Mrs. Francis Rogers, Mrs. Isaac Seeligman, Mme. Marcella Sembrich, Mrs. Marcel de C. Stengel, Mrs. Louis E. Stoddard, Mrs. Albert Strauss, Frederick Strauss, Lucile Thornton, Emily Trevor, Ruth Twombly, Tyson & Co., Mrs. Whitney Warren, Mrs. George Whitney, Mrs. Orme Wilson, Mrs. J. Walter Wood.

The important extension work being done all over the United States by the Schubert Memorial constitutes a great opportunity for the young artist winners of the nationwide contest held in the spring of 1929, who will make their initial bow under Schubert Memorial auspices to the brilliant audience awaiting them on December 4 at Carnegie Hall in New York.

The orchestra of eighty members of the Philharmonic-Symphony Orchestra will be conducted on that occasion by Artur Bodanzky, through the courtesy of The Society of the Friends of Music.

Melnikoff to Give New York Recital December 1

Harry Melnikoff, eighteen-year-old Russian violinist, who has studied under Leopold Auer and Victor Kuzdo, will make his first New York appearance on December 1 at the Guild Theatre. His program will include: Vieuxtemps' Concerto in A minor, No. 5, Sinding's Suite in A Minor, and a group of



HARRY MELNIKOFF

shorter pieces by Kuzdo, Stoessel, Brahms and Wieniawski. Mr. Melnikoff will use on this occasion a beautiful Lapinsky (1715) Stradivarius violin from the Wurlitzer collection. He will be assisted by Josef Adler at the piano.

Following the New York recital, the young violinist will appear in Boston at Jordan Hall on December 18, and at the Civic Theatre in Chicago on January 12. After the Chicago engagement he will leave for a European tour which will include two concerts in London, two Berlin recitals and appearances in Amsterdam, Vienna, and Paris. Following the engagement in Paris, he will return to the United States for the season 1930-31 to fulfill a series of engagements throughout the country.

Mrs. H. E. Talbott Opens Grounds of Her Dayton Residence to Music

Mrs. H. E. Talbott, widely known as the sponsor of the Dayton Westminster Choir, that extraordinary organization which has been so successfully developed by John Finley Williamson, has opened the grounds of her Dayton residence to other forms of musical entertainment for the benefit of the public. During the summer there was a series of band concerts on her lawn under the direction of John Lytle, and on November 17 a course of monthly Sunday afternoon concerts was started. These are being given by the Dayton Civic Orchestra directed by Don Bassett. They are given in Mrs. Talbott's enclosed tennis court, known as Runnymede Playhouse. In the same house several performances of grand opera have been given by the Ralph Thomas Opera School.

Mrs. Talbott is an enthusiastic devotee of musical entertainment and believes that performances of various sorts should be given whenever possible, and that a welcome should always be accorded the music-loving public. Her constructive and practical ideas combined with her idealism and nobility of aim are resulting in much benefit to musical art in America.

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November 30, 1920

ITALY ENJOYS MOZART REVIVAL

Three Americans in Don Giovanni in Padua

PADUA, OCTOBER 25—Before last night's performance, *Don Giovanni* had not been given in Italy for forty-five years with the exception of a couple of performances at Turin in 1911 with Battistini.

Last season it was announced on the "cartolone" of La Scala, and Toscanini held



KATHRYN ROSS,
who interpreted the role of *Donna Anna*.

many rehearsals of the long neglected masterpiece but did not bring things to a satisfactory point in time to produce it. This season again it has been announced and is down as the second opera to be offered under the baton of Guarneri.

Maestro Mucci, however, has the honor of the first Italian revival. He has just produced the work at Padua with splendid

results. The cast was of a high order, including an ensemble of singers capable of doing justice to Mozart's superb, graceful melodies and Da Ponte's recitation, so rich in wit and varied in dramatic expression. It would indeed be difficult to excel the cast in vocal art and in dramatic detail, and



MARTHA LAMSON,
who made her debut as *Zerlina*.

much of the honor of this noteworthy performance goes to America, as our country furnished three of the principal artists. Martha Lamson, of New York, was the Zerlina; Elizabeth Jordan, of Birmingham, Ala., the *Donna Elvira*, and Kathryn Ross, of Wilmington, Del., late of the Philadelphia Grand Opera Company, was the *Donna Anna*. One of Italy's most celebrated baritones, De Franceschi, had the title role, and the tenor, Manuritta, who is engaged to join the Chicago Company in December, was the *Don Ottavio*.

Martha Lamson made her debut on the operatic stage as *Zerlina*. She was simply fascinating in the role. She made the winsome little peasant bride so charming that one could imagine a much less vulnerable subject than the ever-ready, debonair *Don Giovanni* easily falling under her spell.

Miss Lamson's lovely soprano voice is of a most precious quality, and although just twenty she uses it like a mature artist. Her phrasing and diction are also of the consummate artist.

Santa Biondo's Operatic Debut at Brooklyn Academy

An Artist-Pupil of Enrico Rosati, She Displays Her Ability to Fine Advantage—A Member of the Metropolitan Opera Company

On the evening of November 23 there were many persons who went to hear the performances of *Cavalleria Rusticana* and *Pagliacci* at the Brooklyn Academy, as given by the Metropolitan Opera Company forces, because Santa Biondo was making her operatic debut as *Nedda*.

Miss Biondo joined the Metropolitan forces this season, and on this occasion justified the hopes which have been placed in her ability as an operatic singer. The soprano has been studying with Enrico Rosati for several years, as a result of which she evinces an excellent schooling—by this is meant not only a beautiful natural voice, but also an ease of emission, an evenness of scale, a very well controlled breath support, and a finished artistic interpretation.

In fact it was a decided pleasure to hear Miss Biondo sing, for her voice is clear and pure and it has a youthful freshness. One would hardly have believed that Miss Biondo was making her debut as she was so very poised and calm. The *Bird Song* was delivered with that lightness so essential to the character of the piece and to the delineation of the coquette, and yet when dramatic intensity was needed Miss Biondo was completely satisfying. What is more, the young artist is fitted to these roles for she is a natural dark-eyed blonde, with that swarthy

Elizabeth Jordan, as *Donna Elvira*, sang the difficult music of her part like the splendid musician she is. She lent to the ever-complaining, abandoned Spanish lady the proper demeanor and a voice most mellow, well-trained and unerring in scales and passage work.

It would be difficult to find a better *Donna Anna* than Kathryn Ross. The noble, monumental style of the declamation in this role was fully brought out by the young artist, who is fast forging ahead in Italy and is already looked upon as a dramatic soprano



ELIZABETH JORDAN,
who appeared at *Donna Elvira*.

of the first rank. The great aria "or, sai chi l'onore" was rendered with such a wealth of tone and decision in the upper register that the audience was moved to the highest point of enthusiasm. De Franceschi's *Don Ottavio* sang his music in true, correct style. He has a good stage presence and deports himself well. Sartori was an expressive *Leopoldo*, Gelli had a very funny *Masetto*, and Voltan a sonorous *Commendatore*.

Maestro Mucci is one of the few orchestral directors of Italy capable of bringing out the dignity as well as the charm and elegance of this marvelous score.

The three American singers in the cast are all artist-pupils of J. H. Duval, who was present at the performances and rehearsals. Maestro Duval's vast knowledge of the correct interpretation of Mozart's music, *Don Giovanni* in particular, obtained through long association with such giants as Maurel, Manzoni, Lehmann, Nordica, Ed. De Reszke, Del Puente, etc., was very helpful in making the revival such a splendid success. E. W.

ness of complexion that one readily associates with the southern Italian. Her eyes speak of the passion and emotion of which Miss Biondo is capable and which she expresses with just sufficient action in her interpretations. In her work with Tonio and Silvio there was no mistaking what *Nedda* felt. Miss Biondo was very warmly received by a distinguished audience and she no doubt must feel quite happy about her welcome into the Metropolitan roster.

The Canio was Martinelli and the Tonio was De Luca, two gentlemen who have sung these roles for many years and who interpreted the characters magnificently. Martinelli's voice seemed particularly beautiful; he gave the impression of surpassing his usual artistic self, and De Luca is inimitable as the red-headed hunchback.

Preceding this performance came *Cavalleria*, sung by Jeritza, Tokatyan, Tibbett and La Mance, a mighty fine cast. Mme. Jeritza did some superb acting as Santuzza, and it seems superfluous to say she sang well, for, no doubt, to the prima donna, the role is a small one compared to her other ones, but just the same it can go on record that she brought an intense thrill several times during the evening. If there is anything to regret in the diva's interpretation it is her adhering to her natural blonde hair, for not in the longest stretch of the imagination does one see a Sicilian peasant with anything but raven locks.

Mr. Tibbett seemed particularly happy as Alfio, and Miss La Mance made a most picturesque Lola. All in all it was a very fine evening of opera, despite what some might say of the well-worn works.

Some Interesting Broadcasts

On Sunday evening radio fans were entertained by several interesting broadcasts among which may be mentioned the Baldwin Hour, which presented Eugene Goossens in the role of conductor and composer. Mr. Goossens led a small ensemble in some very delightful numbers, including Mozart. Also of interest were several selections of his own, the Kaleidoscopic views being simply enchanting from the point of varied interest. In these Mr. Goossens was heard as pianist.

Later that same evening, Fritz Reiner, Lester Donahue and Louise Homer joined forces in an hour of music. Mr. Reiner led

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an orchestra in numbers which showed the conductor as being a spirited and versatile leader no matter whether he leads a radio orchestra or a symphonic ensemble. He also spoke a few words of praise for the music of radio, expressions which are always welcome from someone of Mr. Reiner's musical standing.

Mme. Homer sang two arias and a group of songs with her ever delightful charm and artistry, and Mr. Donahue interpreted numbers by Chopin and Debussy on the piano which carries the device of John Hays Hammond, which in its analysis may be termed a controlling sound board. Mr. Donahue is to be congratulated for his fervent pioneering of this improvement and it is to be said that the radio seemed to be an excellent medium for him to display the piano, as the effects were minutely carried over the air.

Program at Roxy's

Another good show is to be seen at Roxy's this week with the feature picture, *Nix on Dames*, a Maude Fulton story à la Movie-tone, being particularly entertaining. The orchestra plays gems from the works of Rimsky-Korsakoff in a special arrangement by Maurice Baron, after which a lovely rendering of Nevin's *Rosary* is given by Viola Philo and the chorus. Patricia Bowman, that delightful little danseuse, charms in two dances—The Scarf Dance and The Easel—in which she is assisted by the ballet corps. Ruth and Beatrice Glenn with the Thirty-two Roxyettes cleverly typify The Spirit of Jazz.

A Roxy program these days would not be complete without the weekly Movietone and newsreel, always welcome features, and for extra good measure one has the Hall Johnson Negro Choir and others in an effective offering—Down South. And how that choir can sing!

Donald Thayer's Immediate Dates

On December 5, Donald Thayer will be the soloist at a benefit concert to be held in the auditorium of the new Roerich Building on Riverside Drive. The concert will be for the scholarship fund of the Houghton School. On the afternoon of December 15 he will give a recital at Jordan Hall, Boston. December 20 Mr. Thayer will be one of the soloists at the Biltmore Morning Musicale, leaving that night for an extended tour of the Pacific Coast, under the management of L. E. Behmier of Los Angeles.

Earnshaw for Little Theater Opera Company

Anna Earnshaw, who recently made a favorable New York debut at Town Hall, has been engaged to do the part of the first lady in *The Magic Flute* with the Little Theater Opera Company at the Heckscher Theater in January.



MARTHA BAIRD,
pianist, who will be heard as soloist
with the Boston Symphony Orchestra,
Koussevitzky conducting, at Symphony
Hall, Boston, on December 2. (Photo
by Binder).

Betty Tillotson Presents Ellery Allen



Lazarnick photo

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IN
"Songs My Grandmother
Used To Sing"

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Englewood, N. J. Nov. 29
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Karl Riedel Makes Fine Impression at Metropolitan

Conducts Excellent Performance of Lohengrin and Die Walkuere—Alda Starts Her "Last" Season—Butterfly, Mignon and Aida Delight.

LA BOHEME, NOVEMBER 18

Frances Alda started what she has termed her last season at the Metropolitan with her customarily excellent presentation of Mimi in Puccini's *La Boheme*. After over twenty years of arduous service at the opera house on Broadway, Mme. Alda still retains her fresh and beautiful voice, which she handles with eminent art. If she does not carry out her intention of retiring she risks being classed as one of the "grand old dames of opera." She received a cordial reception from her old friends and new. Opposite Mme. Alda was Lauri-Volpi, whose Rodolfo was done in the true Italian style, with the effective sob in the throat and seductive tone quality. The part of Musetta served as the debut vehicle of Augusta Oltrabelli, a lady of experience, good histrionic attainments and a voice whose quality in the higher regions could be improved upon. Mr. Basiola substituted in the role of Marcella for Scotti, who was indisposed. Mr. Bellezza conducted.

LOHENGREN, NOVEMBER 20

The short interval between the departure of Joseph Rosenstock and the return of Artur Bodanzky proved a happy one for opera-goers, for on last Wednesday evening it gave them an opportunity to hear a brilliant and authoritative performance of *Lohengrin*, under the leadership of Karl Riedel, assistant conductor of the Metropolitan. There was no doubt of this young leader's ability to conduct the German opera, nor of his familiarity with the score, for his reading was that of an experienced and sensitive conductor.

The cast was one well known in their various roles for many years. Margaret Matzneuer's Ortrud is one that stands out with Metropolitan audiences as a most vivid characterization, rich, dramatic and thoroughly

(Continued on page 41)

Bucharoff Opera to Be Given

Simon Bucharoff's opera, *The Lover's Knot*, which was given first by the Chicago Civic Opera Company and later in New York by the National Opera Club, is to be presented by the Liederkrantz Society at their club house on January 11 on the occasion of the celebration of the club's eighty-third anniversary. The opera is to be staged with costumes and scenery. The cast will be announced later.

Norbert Salter Leaves for Europe

Norbert Salter, who has been stopping at the Hotel Astor in New York, departed suddenly on November 23 for Europe.



LEONORA
CORONATI

who, owing to the continued indisposition of Rosa Ponselle, was chosen to sing the role of Donna Anna in the revival of Mozart's *Don Giovanni* at the Metropolitan on Friday evening, November 29.



Glazounoff's First Appearance in America as a Conductor

Detroit Audience Thrilled by His Masterly Directing—Horowitz Soloist in Tschaikowsky Concerto.

DETROIT, MICH.—Orchestra Hall, filled to overflowing, was captured by the Russians, November 21 and 22, and not only was there an unconditional surrender but the captors were cheered and applauded to the echo. The occasion was the fifth pair of subscription concerts of the Detroit Symphony Orchestra.

The program opened with a brilliant rendition of Rimsky-Korsakoff's *Sadko*, conducted by Mr. Gabrilowitsch. After several recalls, Mr. Gabrilowitsch mounted the podium and in a few well-chosen words told something of the guest conductor, Alexandre Glazounoff, mentioning that it was his first appearance as conductor in America.

Mr. Glazounoff was greeted by the orchestra and audience, standing. So warm was the welcome that it was several minutes before he could take up the baton. The Symphony was the Sixth in C minor, op. 58. The men, under his direction, played as though they were inspired and the inherent loveliness of the score was fully presented. Each choir as it was brought into prominence gave of its best, while the melodic themes, beautifully developed, and the rich contrapuntal effects made the symphony one of glowing beauty. The scene that followed

beggars description. Of course the orchestra and audience were on their feet. The tumult of hand clapping was punctuated with cheers and shouts of "Bravo." There was also much handshaking with the men of the orchestra whose faces were wreathed in smiles. Finally, at a signal from Mr. Gabrilowitsch from his box, the orchestra broke into a fanfare composed by Mr. Glazounoff.

It was a trying position that Vladimir Horowitz, soloist of the concert, had to fill. When he made his appearance after the intermission he was warmly received for he was well remembered from his playing here last year. He acknowledged his welcome and then swept into the opening chords of Tschaikowsky's brilliant Concerto in B flat minor, op. 23. And how magnificently it was played! Fire, passion and delicacy were united with breath-taking tempos in the Allegro passages. As one pianist was heard to remark after the concert: "I didn't know there was such octaves in the world." One would have thought that the audience would have had no enthusiasm left, but there was plenty to spare. The audience seemed loth to leave, but finally went slowly out, the audience congratulating itself that it had heard such a marvellous concert. H. M. S.

Manhattan Symphony Orchestra Concert Arouses Keen Enthusiasm

Conductor Hadley Has Developed New Organization Into an Orchestral Body of the First Rank—His Own Salome Presented.

Henry Hadley is an amazing musician, and certainly not the least amazing thing about him is the fact that he has gained so much less recognition than he obviously deserves. He has developed the Manhattan Symphony Orchestra to such an extent that even the scoffers were forced after last Sunday's concert to concede it the possibility of becoming the much talked of "second New York orchestra." The concert was given at Mecca Temple and was successful with a large public, which had the privilege of applauding, among other things, Hadley's own *Salome*.

The piece was written before Richard Strauss wrote his opera by the same name, and it certainly owes nothing to Strauss. It belongs to the age in which it was written, but should live on into other generations as one of the very best works of its era. Its thematic material is excellent, emotional, impressive, and the development of it is masterly. There is no better technician in the world today than this same Hadley, yet he never uses his technic for dry contrapuntal experiments, but merely as a means to an end, the end being—beauty. *Salome* is gorgeous. It is a pageantry of sound and color that is unsurpassed in the music of any composer,

with the single exception—of course—of Wagner. It has well defined individuality without strained originality. There are no horrifying modernisms; not even the screaming discords Strauss uses in his *Salome*, written so soon after. Hadley had no thought, apparently, but to write an expression of the *Salome* tragedy in terms of nobility and beauty. The result is soul-stirring.

The soloist of the occasion was Dagmar Renina who sang an aria from Eugene Onegin. The balance of the program consisted of Berlioz' Roman Carnival, Franko's arrangement of a Vivaldi concerto for string orchestra, Ravel's Mother Goose, and Borodin's Prince Igor dances. These pieces were beautifully played.

Last Minute News

Eleanor Spencer in Italy

(By special cable)

Vienna, November 27.—Eleanor Spencer played in Milan to a sold out house and received a splendid reception from the public and press. She had numerous recalls and encores and was engaged for a broadcasting concert in Genoa. She will give a recital soon in Rome. K.

Another Schipa Triumph

(By special cable)

Barcelona, Nov. 23.—Schipa scored a triumph in *L'Elisir D'Amore* on November 21, repeating the famous aria after fifteen minutes of persistent demand. C.

Harold Land Pleases

Amsterdam, N. Y.

From Amsterdam, N. Y., comes word that Harold Land, baritone, appearing in a program of Negro, English and Russian songs and in the baritone part of Sir Frederick Cowper's *Rose Maiden*, under the direction of Frank Jetter, completely captivated the large audience. It was said that the range of Mr. Land's voice, coupled with a refined artistry, beauty of tone and commanding presence, completely won his audience. This was the baritone's second appearance in this city and the hope was expressed that it will not be his last.

Week of Opera in Chicago Offers New Thrills

Garden's First Bow in the New House—Season's Initial Performance of Walkuere and Louise—Other Operas Also Finely Presented

TRISTAN AND ISOLDE, NOVEMBER 17

CHICAGO.—The first repetition of *Tristan and Isolde* brought back the same cast heard earlier during the season. Frida Leider once again dominated the performance with her admirable portrayal and singing of the role of Isolde. We advise those who do not believe that tradition should be followed to go to the new Civic Opera House when Leider is billed as Isolde or in any role of her extensive repertory. They will see that her action, without being stilted, follows tradition in every detail, and they will see that in Wagnerian operas tradition is essential. Voice teachers and those coaches who believe they can give singing as well as coaching lessons should purchase tickets when this artist is cast and they will learn a great deal to their benefit. Leider is one of the finest artists ever engaged by the Chicago Opera.

Could it be that we were right regarding the Brangaene of Maria Olszewska and the Kurvenale of Richard Bonelli? They both played their roles exceedingly well at the repetition. Olszewska was very dignified and that majestic bearing of hers added materially in making her songs more effective; she scored heavily. Bonelli, too, did not walk this time like a tipsy sailor, but was even virile in his step; likewise in his tones.

Theodore Strack, in full possession of his vocal powers, also made a far better impression than at his debut. He is very young and is already more than a promising tenor. He knows his Wagner and sings it with telling effect.

Again one of the treats of the afternoon was to listen to the orchestra under the erudite baton of Egon Pollak.

LA TRAVIATA, NOVEMBER 18

Traviata was repeated with practically the same cast heard previously, so well headed by Muzio as *Violetta*. Moranoni conducted.

LA TOSCA, NOVEMBER 19

The performance of Puccini's *Tosca* had its ups and downs. Being an optimist, the writer will ignore the shortcomings of the performance and notice here only its good points. First among those must be mentioned the singing of the title role by Rosa Raisa.

(Continued on page 34)

Sonia Sharnova Scores Twice

(By special telegram)

Chicago, Ill., November 27.—Sonia Sharnova had an unqualified success at Dallas, Tex., recently with the symphony orchestra there, singing before 4,500 people. She had five recalls and excellent notices. November 24 Miss Sharnova's recital in Chicago was another success for the singer, who was again highly praised. P.

Cleveland Orchestra's Carnegie Hall Program

Next Tuesday evening, December 3, the Cleveland Orchestra will give a concert in Carnegie Hall under the direction of Nicolai Sokoloff with a program containing several novelties. The first symphonic work for the RCA Theremin, entitled *Airphonie Suite*, by Joseph Schillinger, will be played by Leon Theremin, soloist of the evening; an Overture to *A Don Quixote* by Jean Rivier of Paris, and Werner Janssen's symphonic poem, *New Year's Eve in New York*, are to be heard for the first time in New York. The other works on the program are Chabrier's *Marche Joyeuse* and d'Indy's *Jour d'été à la Montagne*.

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NEW YORK NOVEMBER 30, 1929 No. 2590

Modernistic music seems to have been cured of its seven year itch.

Wall Street has sent down the price of radio stock but the public takes as much stock in it as ever.

This country is declared by experts to be "basically sound." Meaning radio, talkies, movietones, motor horns, and steel riveters?

Thanksgiving Day last Thursday meant to many musicians the offering of thanks that the menace of modernistic music seems to be definitely and permanently past.

A Times (November 24) headline has it "Scientists Study Earth's Magnetism." They might get some clues from our most successful concert and operatic artists.

One feels inclined not to disagree with the thought of the New York Evening Post, that "The trouble with radio is that what is one man's soprano solo is another man's static."

Governmental announcement from Washington has it that public works are to be speeded up. We trust that the ukase does not apply to musical works performed at public concerts.

Mozart's Don Giovanni was slated for revival at the Metropolitan Opera House last evening. It is good for the patrons of that institution to learn occasionally that Verdi, Puccini, and Wagner were not the only great opera composers.

News that Paderewski's continued illness has caused the cancellation of his American tour this season, brought distress to his admirers everywhere. It is generally hoped that the popular pianist—he celebrated his seventieth birthday last month—will soon be restored to health and to full artistic activity.

On December 2, "The Bohemians" are celebrating the seventy-fifth birthday of one of the few surviving grand old men of American music, George W. Chadwick, of Boston. The New York String Quartet will play the distinguished composer's D minor (No. 5) Quartet, and Rulon Robison, tenor, will sing a number of the veteran's songs. It is to men like Mr. Chadwick (and there are but few of them) that America largely owes her musical standing in the world today. He was one of the pioneers in the days when they were needed, and he worked long and unselfishly in the cause. May he continue to enjoy

good health and musical potency for a long time to come.

Jazz is not the only musical thing which our country is exporting to Europe. Nine-tenths of the lumber used in the manufacture of pianos in Germany comes from American forests.

Radio has won Richard Strauss as a recent convert. He is to conduct some of his works "on the air" very shortly, with the Leipzig Philharmonic Orchestra. Apropos, while New York still is unacquainted with Strauss' "Ariadne" that work will be heard soon at Sofia, translated into Bulgarian.

The sudden death of Ovide Musin marks the passing of one of the world's grand old men of the violin. His violinistic deeds will live after him, and so will the memory of his kindly and lovable disposition, which never in all his long career prompted the utterance of an unkind word about a colleague.

This may be seen in the New York Telegram of November 23: "There has never been a time when the artist was so well off as regards paints. He can work in colors, scientifically made, which will make his picture last for centuries." Some of the modernistic composers should write their works with the paints in question.

A young American baritone, Clyde Burrows, has been giving successful song recitals in Germany. Mr. Burrows a few years ago was a professional baseball player with the Pittsburgh National team. We were almost tempted to say, therefore, that no one should wonder at the vocalist's striking hit as a singer of songs.

George Gershwin is reported to be writing an opera on the subject of The Dybbuk, successful Yiddish play. However, as the current slang saying goes, some one "beat him to it." And the person who did it is Ludovico Rocca, Italian composer, whose musical version was heard recently at the Studio des Champs Elysees in Paris.

Rome must smile when it regards the hackneyed repertoire at the Metropolitan in New York. The Italian capital will hear most of those works this season, and in addition, Il Matrimonio Segreto, William Tell, Falstaff, Isabeau, Conchita, Imperia, Il Re, Le Preziose Ridicole, Il Diavolo ne Campanil, Cazanova a Venezia, and Lo Straniero.

It is being said in various circles that Artur Schnabel, pianist, will be the soloist at a Boston Symphony Orchestra next March. Perhaps the wish is father to the thought, with the management of that organization. As a matter of fact, Schnabel himself has no direct word of his "engagement" and could not even accept it, as his spring season is completely booked in Europe.

The hand that rocks the cradle rules the (concert) world. And the ladies who attend the concerts of the Philadelphia Orchestra have informed Dr. Stokowski that they do not approve of his recent edict against applauding at concerts. "Music," says the conductor, "is controlled sound; hand clapping is uncontrolled sound." But is not music also a business, which to a great extent, is controlled by women?

Reviewing the Robin Hood performance at Jolson's Theater on November 19, the New York Times says: "This musical recounting of happenings in and adjacent to Sherwood Forest has not, according to unimpeachable authority, been heard in New York for seventeen years. . . ." When we heard De Koven's tuneful operetta splendidly sung by the Little Theater Opera Company at the Hecksher Theater last season, we thought it a revival worth mentioning, and we mentioned it. If you want musical news and want it right you just must read the MUSICAL COURIER.

Richard Strauss and the Austrian Government are haggling about his income tax. A few years ago they agreed that in lieu of a tax, the composer was to present the manuscript score of Egyptian Helen to the Vienna National Library and to conduct twenty performances yearly at the Vienna Opera. In return he was given the bonus of a villa. Now the Austrian authorities wish to change the arrangement and collect a tax from Strauss. Right and justice seem to be on the composer's side in the matter and he is fighting his case in the courts. The amount involved is small, but with Strauss' well known thrift, his loss of the case would spell for him nothing less than calamity.

A Notable Example

The next year or two would seem to be barren of any very notable centenaries. Wagner, Verdi, Beethoven, Schubert, Liszt, Schumann and others have been celebrated in recent years, and the next to come will presumably be Brahms (1833) and then Tschaikowsky (1840), though there may be some death centenaries in between which do not come to mind at the moment.

Yet these years had an importance which should not be overlooked, for it was in 1831 that Wagner was matriculated at the University at Leipzig. His name was set down at the university for philology and aesthetics, but these studies were neglected in favor of music, and instead of working at them he made a piano-forte transcription of Beethoven's Ninth Symphony, composed a sonata, a polonaise and a fantasia, and a concert overture and fugue, later in 1831 writing another overture, the one in D minor.

As a matter of fact, it appears that during the time when Wagner was supposed to be studying philology and aesthetics at the University of Leipzig he became, as is reported by Dorn in Schumann's Neue Zeitschrift (1838), one of the most thoroughly equipped students of Beethoven that may easily be imagined, especially in the case of a boy eighteen years of age. Dorn says, "He went to sleep with the quartets, he sang the songs and whistled the concertos." He also copied most of Beethoven's scores.

Now let us just suppose for a moment that instead of doing what he did do, Wagner had been a good little boy and had studied his philology and his aesthetics and the other studies offered to him at the University of Leipzig during whatever length of course was then in vogue in German universities—today it would be as we all know, four years, from the age for the average student of about seventeen to about twenty-one years. The world then would in all probability have lost some of the greatness which this greatest of all musicians gave it. If four years of Wagner's ebullient youth had been wasted in philology and aesthetics he probably would not have been the brilliant technician that he was. Those are the years, as is generally recognized, during which youth learns best, the years which, if wasted, can never be recaptured. During those years, from '31, when he was eighteen, or let us say '30 when he was seventeen, to '34 or '35 when he was twenty-one, he was almost uninterruptedly busy with his music. The works of 1830 and of 1831 have already been mentioned. In 1832, age nineteen, he wrote a symphony, of which he himself says that Beethoven and Mozart were the models. His knowledge of music is fairly well shown by the comment of Hofrat Rochlitz, editor of the Allgemeine Musikalische Zeitung, an authority in musical matters. Wagner says: "When I presented myself to him the stately old gentleman raised his spectacles, saying, 'You are a young man indeed. I expected an older and experienced composer.'" In 1833 this symphony was played at a Gewandhaus Concert.

Such facts are of inestimable importance, and should be familiar to everyone who has in mind the successful education of gifted youth in music; they correspond to so great an extent with similar facts in the lives of other gifted composers and musicians, who, generally speaking, allowed their enthusiasm for their art to drive them along, and were, in a way at least, precocious. Wagner, it is true, developed slowly. Although he made repeated experiments in composition between this time and the completion of the first of his works which gives evidence of real genius, yet he seemed unable to "find himself." The operas of those early days, the first of them begun in 1832, were, indeed, of small value, but his tendency was for the theater, and at the age when, if he had continued, he would still have been a university student—of philology and aesthetics!—he began his professional career as chorus master at Würzburg, and in the same year he wrote the words and music to an opera in three acts, *Die Feen*. This opera, in spite of puerilities, already shows the composer skilled in musical tradition and thoroughly aware of the possibilities of the instruments of the orchestra. It also shows his worship for the classic masters, and his models were Beethoven, Weber and Marschner. The opera, anyhow, was good enough to be accepted by the Leipzig Opera, where, however, it was never staged.

Variations

By the Editor-in-Chief

This department recently published a letter from Mrs. T. J. Prescott, of Phoenix, Arizona, in which she asked whether it is true that Handel and Haydn gave organ recitals in Boston during the middle of the eighteenth century. Variations was curious and made inquiry as to the source of Mrs. Prescott's information, especially as she is an executive official of the National Federation of Music Clubs. Here is Mrs. Prescott's reply:

Prescott, Ariz., November 11th, 1929.

Dear Variations:

Your letter of November 2 is greatly appreciated. I am glad you are taking it up in MUSICAL COURIER, as there may be many who have been misled by these statements.

The clipping from which I quoted in my letter to the Question Box was brought to me by a young student who is on the alert for interesting information. She had clipped it from a journal, *Girlhood Days*, published in Cincinnati. They had copied it from *The Junior Friend*. I felt justified in availing ourselves of your help in this matter, and am very grateful for the correction setting us right about Handel and Haydn.

Thanking you, I am

Sincerely,

ALEIDA V. PRESCOTT.
(Mrs. T. J. Prescott.)

In connection with the question of the first church organ in America, Everette E. Truette, of Boston, kindly forwards an interesting article published in *The Organ* (Boston), December, 1892.

Its writer, Edwin A. Tilton, discusses the famous "Brattle Organ," for many years the property of St. John's Church, Portsmouth, N. H., and still used there, in St. John's Chapel.

The instrument was the first pipe organ in this country. It derives its name, "Brattle," from having been the property of Thomas Brattle, a Boston merchant, born September 5, 1657, who graduated from Harvard College in 1676, in a class of three, and was also treasurer of the college from 1693 to 1713. He died in Boston, May 18, 1713.

Brattle was an amateur musician and imported the organ from England. He bequeathed the instrument to the Brattle Street Church (Boston) and his will said about the gift:

"Given and devoted to the praise and glory of God in said Church (Brattle Street), if they shall accept thereof; and within a year after my decease procure a sober person that can play skilfully thereon with a loud noise; otherwise to the Church of England (King's Chapel) in this town, on the same terms and conditions; and on their non-acceptance or discontinuance to use it as before, I give the same to my nephew, William Brattle."

A few months later the Brattle Street Church authorities voted "that they did not think it proper to use said organ in the public worship of God." It was not until seventy-seven years later, in 1790, that the church changed its attitude and imported an organ from England. The earlier one was taken over by King's Chapel, in 1713, and in 1714 Mr. Edward Enstone came from England as organist at a salary of thirty pounds a year.

The Brattle Organ is declared in the Rev. Mr. Foote's Annals of King's Chapel, to be "the first which ever pealed to the praise of God in this country."

Records of King's Chapel state that, "At a meeting of the Gentlemen of the Church, this 3d day of August, 1713, Referring to the Orgains Giveing them by Thomas Brattle, Esq., Deesd—Voted, that the Orgins be Accepted by the Church." February, 1714. Voted—"that the Church wardens write to Col. Redknap and desire him to go to Mr. Edward Enstone, who lives next door to Mr. Masters on Tower Hill, and discourse him on his inclination and Ability to come over and be the Organist at thirty p'nds per annum, this money,—which, with other advantages as to Dancing, Musick, etc., will, we doubt not, be sufficient encouragement. Voted—that the Organ be forthwith put up."

The instrument had remained in the chapel tower for seven months. When at length it was set up, it was used until 1756, a period of forty-three years. Having procured a new organ in England, the Brattle Organ was sold in that year to St. Paul's Church, Newburyport, Mass., where it was in use until 1836. It was then purchased by St. John's Church, Portsmouth, N. H., for the sum of \$450.

The Brattle Organ is a modest affair, apparently unconscious of the possible fact that its keys have been pressed by the pudgy fingers of George II. Rex; that it is contemporaneous with the famous battles of the Duke of Marlborough and the good

Prince Eugene, at Ramillies, Blenheim, Malplaquet, Fontenoy, Culloden; that it has sung Te Deum with the success of England's arms, and Dies Irae with her reverses.

Measurements of the Brattle Organ are front, four feet five inches; height, about nine feet; front to rear, two feet, seven inches. It has seventeen Quaker pipes, gilded. The keyboard slides out of sight when not in use, and is covered by a fall. On either side of the keyboard are three registers: Dulciana, Principal, and Stopped Diapason; and Fifteenth Treble, Fifteenth Bass, and Sesquialtera Bass. (Truly a gorgeous specification!) The manual contains fifty-one keys, from CC to d³; the wind-chest, however, is bored for only forty-nine pipes, two keys, CC# and d³ being stationary.

By the way, the first organ built in this country was constructed by John Clemm, of New York, for Trinity Church, in this city, 1737.

Frank Patterson, associate editor of the MUSICAL COURIER, is one of those rare individuals who not only write about music but also compose it. The Echo, one of the Patterson operas, was produced several years ago in Portland, Ore., and now another one, Beggar's Love, is slated for an early hearing in this city. The date is Sunday afternoon, December 8, and the occasion, the season's initial meeting of the New York Matinee Musicale, in the Italian Garden of the Ambassador Hotel.

The Matinee Musicale is no novice in the premiering of larger works and that the production will be adequate is guaranteed by the fact that the singers will be a cast from the American Operatic Players, an organization which has been successful under the auspices of the National Music League. Beggar's Love is to be sung by Marguerite Hawkins, soprano; Justin Lawrie, tenor; Richard Parks, bass. The original orchestration has been reduced for trio and will be played by Grace Fischer, violin; Genieve Hughel, cello; Minabel Hunt, piano.

Patterson, being an American, has an eye on the practical side of opera giving, for his work employs only one scene and three characters, has a single act, and lasts less than an hour.

The milieu is that of the slums in an American city. Peg, the heroine, coquets with two brothers, Peter, a cripple, and Nick, an idler, whom the former supports by begging. Nick and Peter (in love with Peg) engage in an argument and the idler is upbraided for wasting the lives of the women who fall victims to his good looks. Nick retaliates by accusing his ill-formed brother of jealousy because the girls do not favor him with their regard. The cripple laments his fate and hopes poignantly that some day he may meet a woman able to reciprocate his capacity for love. Nick suggests that Peter try his powers on the approaching Peg.

She taunts the ardent Peter, bursting to declare his love, and says that his only desire of her is for alms. She ridicules the despairing Peter as she sees Nick approaching and to tease the latter pretends to be in love with the cripple. He clutches her in a frenzied embrace, and the vain Nick engages in a fight with his brother. Peg leaves and the triumphant but exhausted Nick seats himself against a post and goes to sleep.

Peter calls upon God to grant him the prowess of a strong man, then binds Nick to the post and is about to kill him when Peg reappears. Seeing Nick helpless she resumes her cruel play by making further amorous advances to Peter. He finally realizes her heartless mockery and stabs Peg to death. Nick frees himself, throws his brother to the ground, and flees, in fear of being implicated in the tragedy.

That is good stuff as one act opera librettos go, and might have been penned by a Benelli. Patterson, who has published a treatise on orchestration, is an old hand in that field, and although I have not heard or seen the score of Beggar's Love, I have no doubt that he has found the proper manner for its melodramatic story. I asked him what kind of music he has written for his opera and he said: "Good music, I hope. I was not concerned with choosing any particular style and remaining within its confines. I am old enough to venerate the established styles and young enough to admire the recent real advances that have been made in orchestral technic, and in the potency of musical expression. The story of Beggar's Love gripped my

fancy and I let my pen seek its own interpretation of the reactions which came to me from the lyrical and dramatic and other episodes of Mr. Gray's libretto. I hope that I have been able to compose something that both does justice to the book and may stand upon its own merits as music."

With that modest pronouncement of the composer, interest in his forthcoming work becomes even stronger.

Beggar's Love is published by the C. C. Birchard Co., Boston.

Clarence Lucas, who when he is not doing countless other things, is a musical scribe (as all MUSICAL COURIER readers know to their delight) has moved to a new home in Sévres, near Paris, and most fittingly now lives at 12, Rue des Rossignols. In a recent letter to Variations, Lucas wrote: "As for me, I am quite content to settle down here for life. When I was in New York my mental eye was always fixed on London. But now I seem to have lost my enthusiasm for London. I have almost become Parisian enough to say with my old concierge of forty years ago: 'Qu'est ce qu'il y a à voir après Paris?'"

If the letter from Lucas cheers, the one attached positively inebriates:

Vincennes, Indiana, November 11, 1929.

To the Musical Courier:
Dear Sirs:

I want to ask you if dreams come true? Well if I would tell you I learned how to write music through a dream would you believe it? Well that is just what I did, after trying to put music to words I'd write for about 15 years. To be plain what will you pay for a true story on this subject?

(Resp.) FRED MANN,
Vincennes, Ind.

Artur Bodanzky, as the resigned conductor of the Metropolitan, said recently in his Saturday Evening Post autobiography, that radio and movietone will ultimately do away with all public performances of opera. Now Meister Bodanzky has rejoined the baton staff at the Metropolitan. It is to be assumed, therefore, that he now considers the end of opera to have been postponed indefinitely.

On the other hand, here comes A. S. with this disquieting dictum: "In view of certain developments the thought arises inevitably that when (and if) the new Metropolitan Opera House is completed, there won't be any opera singers to put in it. They'll all be permanent fixtures in radio and movietone."

Like another celebrated locality, the short walk from the musical artist's dressing room to the stage is paved with good intentions.

The victims "taken for a ride" by gunmen are not the only ones to disappear. Others who never returned from their involuntary excursions were the batters carried off on horseback to Walhalla by the Valkyries.

One of the great desires of my life is to have Stokowski a late-arriving auditor at a Carnegie Hall occasion, and compelled to stand behind locked lobby doors while all of Goetterdaemmerung is being given in concert form, without pauses between acts.

It is highly probable that if Isolde had missed the boat, Brangaene would have started something with Tristan and his sex appeal.

For the national hymn of Mexico why not use the executioner's march from Puccini's *Tosca*?

Now that the flurry in modernistic music is over and its values have crashed, it is discovered that Bach, Beethoven, Wagner, and Brahms have remained fundamentally sound through all the period of mad speculation in musical futures.

Which reminds me, nevertheless, that one-way musicians are the greatest bar to onward musical traffic.

That pianist who is reported to have lost a million dollars in Wall Street, gives us all a sense of reassurance. Most of us never knew that any pianist had a million dollars.

I picked up an old book called *Natural Laws in Piano Technic*, and looked in vain for these:
Never strike a white key when you intend to hit a black one.

Do not play F sharp in the C major scale.
(Continued on next page)

If you come across a passage that is too difficult for you, play some other piece.

In negotiating a run in thirds, use plenty of pedal so that you will be protected in case you leave out some of the thirds.

There is no need to linger over easy passages; play them fast and show your technic.

Most of the composers put technic in their works simply to make the printed page look blacker. Wherever there is too much technic, skip the page, but do not stop playing. It may sound queer for a moment or so, but will improve as you go on.

Play plenty of ultra modern music, for it does not have to be practised. When you perform it for your friends and make mistakes, look wise and say: "Some harmonies, eh?"

Concentration is the great secret of technic. Make up your mind that you will play octaves like Bachaus, scales like Bauer, chords like Hofmann, and sixths like Rosenthal. Then play the octaves, scales, chords, and sixths and make up your mind that they sound like those of Bachaus, Bauer, Hofmann and Rosenthal.

If you cannot play a passage after practising it 500 times, play something else, like poker, or the races.

If you cannot play a passage after practising it 1,000 times, use your hands for eating spinach. That's all they're good for.

LEONARD LIEBLING.

RE ROSENSTOCK

Following Joseph Rosenstock's recent resignation as conductor of the Metropolitan Opera House, he received the following letter, among other correspondence regretting his giving up of his position:

METROPOLITAN OPERA COMPANY
Metropolitan Opera House

New York, November 20, 1929.

Joseph Rosenstock, Esq.,
Hotel Astor,
New York City.
My dear Kappellmeister:—

On behalf of the Metropolitan Opera House Orchestra, I beg to inform you that the news of your resignation from the Metropolitan Opera Company was a great shock to us all. We regret that your health has not permitted you to carry on with us any longer. We hope that after a well earned rest you will proceed with your work with greater success than heretofore.

Assuring you that the sentiment of the orchestra is unanimous as to your ability as a musician and conductor of the highest grade, and a perfect gentleman at all times, and wishing you all the success in the world on your future ventures, believe us to be

Yours very sincerely,
METROPOLITAN OPERA HOUSE ORCHESTRA,
By Anthony Abarno, Manager.

Replying to the foregoing, Mr. Rosenstock wrote:

HOTEL ASTOR

New York, November 21, 1929.

Mr. Anthony Abarno, Manager,
Metropolitan Opera House Orchestra,
Metropolitan Opera House,
New York City.

Dear Mr. Abarno:—

I thank you very much for your kind letter which you sent me on behalf of the Metropolitan Orchestra and which pleased me extraordinarily. I assure you, that my work with the superb orchestra was always for me an especial great pleasure, and that I never will forget you all, as I always have appreciated you as excellent musicians and gentlemen.

With best regards and wishes to all members of the Metropolitan Orchestra and yourself, believe me to be

Yours very sincerely,
(Signed) JOSEPH ROSENSTOCK.

Mr. Rosenstock's resignation was a shock not only to his orchestra but also to the rest of musical New York—excepting a few music critics who had attacked his performance with unusual severity and something of personal venom. Most of those who read the notices in question are still wondering about their unusual heat. Mr. Rosenstock was not as bad as that, assuredly.

AN AMERICAN TEACHER IN EUROPE

The suggestion often made that Americans are not wanted abroad and can make no headway in Europe is amply refuted by the success of Louis Bachner, native born American, who has been representing American artistic interests in Berlin and in Europe generally for the past nineteen years. His position as one of the leading voice authorities of Europe has been established for many years.

Heinrich Schlusnus, pupil of Bachner for the past ten years, leading baritone of the Berlin Staatsoper and one of the most popular singers in Germany, is one of the best singers now before the public. Schlusnus has sung in all the leading centers of Europe from Barcelona to Stockholm and is acclaimed as "the singer on whose shoulders the mantle of Battistini has fallen." His success in the American cities where he has sung has been extraordinary.

Sigrid Onegin, world-renowned contralto, is said to owe her great rise as a vocalist to Bachner's tuition. Karin Branzell, Metropolitan contralto, is another product of the Bachner studios, where she studied for five or six years. And there are many others. Of particular interest is Ria Ginster, soprano, a new ascending star, who was a revelation to Berlin when she sang the soprano part of Beethoven's Ninth Symphony under Furtwängler during the Berlin Music Festival last June.

Bachner has been professor of singing at the Berlin State High School of Music, a government institution and the leading conservatory of Germany, for nine years. This is one of the highest teaching honors the government can confer upon a musician. Germany's recognition of Bachner is a fine compliment to his ability and an honor in keeping with the recognition accorded Germans of international standing in America.

ZIEHN

The first genuinely significant recognition of the work of the great theorist, Bernhard Ziehn, is to be found in the following passage from the preface to Bruno Weigl's Instruction Book for Diatonic, Chromatic and Whole-Tone Scale Harmonies (Schott, Mainz, 1925): "The author received encouragement and support in the preparation of this work from the harmony instruction book of Bernhard Ziehn, a musicologist who, in addition to recognition for the excellence of his work, must also be heralded as a genial theorist who foresaw as early as 1887, when his book of harmony was published, our present day development of impressionistic harmony, and treated it theoretically."

Ziehn's work was largely encyclopedic. He tabulated all known harmonic progressions and many unknown possibilities. In other words, he determined the direction of harmonic progress, and suggested the harmonies of the future in the light of this knowledge, a thing which no other theorist ever seems to have thought of. The average compiler of harmony books takes what the great masters have done as absolute law, and opposes with vigor any lack of obedience to these rules. Composers, too, have been, in every successive generation, harshly criticized for daring to maintain their freedom from such bonds. Ziehn's attitude should serve as an example to other musicologists and particularly

THE VALUE OF ADVERTISING

Many articles have been written on the value of advertising but every day something new comes up which gives thought for new ideas in the field as far as music and musicians are concerned.

Recently, the Chicago office of this paper received letters from five different persons in various parts of the country stating that they had heard that a certain singer had not "made good" in Chicago and asking the writer of this editorial for his candid opinion.

The young singer in question made a good impression in Chicago but was harmed by wrong reports which had gone abroad for some reason.

Had that singer published in the MUSICAL COURIER some of the notices she received after her first appearance, managers could have formed their own opinions based on what the critics of the daily papers had said of the artist.

This writer recently met a fairly well known musician who said: "I wish I had the money I have just lost in the stock market. I would invest it in advertising, because even if it would not immediately bring pupils, I would have gained a great deal in name value."

That musician understands musical business conditions today. If musicians really believe in themselves, in their work, in their talents, then they should advertise them. They should invest in themselves instead of speculating on the value of things of which they know next to nothing.

This brings to mind local advertising. As musicians nowadays are so much interested in the stock market it may be pointed out that in many cities there are stock exchanges. The Wall Street (New York) board is recognized as the big board and is the one that attracts the greatest attention. As soon as a stock is prominent enough elsewhere, the officers of such a company try to have it listed on the New York board. Take, for instance, Armour & Company, Montgomery Ward, and Bendix Aviation, to single out three Chicago enterprises. Those concerns first had their stock listed on the Chicago Stock Exchange. Later Armour, and Montgomery Ward, applied to the Board of the New York Stock Exchange to have their stock listed so that it could be traded in all over the country. Bendix Aviation is listed on both the Chicago and New York

to the critics, although, it must be acknowledged, the critics of our own day seem to need restraint in the opposite direction. They know so well, by this time, how many mistakes have been made by the Hanslicks of the past, that they prefer to take middle ground and to await the verdict of posterity.

SOLITARY CONFINEMENT

It will be remembered that Leopold Stokowski recently asked his Philadelphia audiences to refrain from applauding, if possible. More than 100 members of the Women's Committee of the Philadelphia Orchestra now have informed Mr. Stokowski that they and the other women in the audience desire to applaud. In answer to the committee ultimatum, the conductor is reported as saying:

"It has been the dream of my life, to have a temple of music in which each auditor will sit isolated in a little room of his own. I have the plans for such a temple at my home. Each of the audience will sit alone in a stall-like seat. No one will see his neighbor. The seats will be arranged in graduated tiers, and each stall will have a slide over the top so that members of the audience will be invisible from all sides.

"Lights will be on as the audience assembles. Just before the music begins the lights will be dimmed so that the temple will be in darkness and the audience will be literally drenched with beautiful music. Music is a psychic event. Creators of music are up in the clouds while playing, and the jarring noise of hitting hands comes like a shock. Music is controlled sound; hand-clapping is uncontrolled sound."

Mr. Stokowski's plan suggests the Italian penal method of solitary confinement, but nevertheless it has its good points, except that he should also make the orchestra and conductor invisible to the auditors so that they could concentrate fully by hearing without seeing.

For fear that some adventurous soul might arise and peek over the top or around the sides of his stall, each concert-goer should be compelled to wear a padlocked iron mask with closed visor (the contrivance to be unfastened by the ushers after the concert) and also the hands of the listeners should be chained to the seats for fear that someone might forget the no-applause rule and indulge in the tabooed hand-clapping habit.

Individual underground entrance tunnels ought to be built, too, to each stall, so that concert-goers could not come in together and through conversation and other social contact disturb the silence and solemnity before the music commences.

THE VALUE OF ADVERTISING

exchanges. Why did those large concerns wish to have their stock on the New York board? The answer is very simple. They desired to have more shares traded in, than would have been possible if the stock had remained listed only on a local Exchange.

Now without wishing to compare the MUSICAL COURIER to the New York Stock Exchange the same truth is applicable to this paper. Musicians who live in cities outside of New York and who advertise solely in local papers trade their wares only locally and cannot expect to draw from other cities. The MUSICAL COURIER is not only a national paper but an international paper.

Naturally, when a mediocre artist advertises in the MUSICAL COURIER his name value increases but his mediocrity would react nearly as fast and the money invested could not possibly bring him lasting returns. Merits must accompany publicity. Talent must live up to a name.

During the recent financial decline, the big concerns of this country advertised more extensively than ever before. Had they permitted the depression in values to interfere with business prices for their commodities would have been lowered.

As it is, though the stock of such enterprises may be down, their business is increasing in value and little by little their stock must as a matter of course sell again at prices which at one time were looked upon as greatly inflated. That inflation was due mostly to optimists who discounted the extent of the prosperity of this country and of the companies in which they were interested.

Some day business will increase again by leaps and bounds, but meanwhile the heads of concerns know that to get business and to get back the confidence of the people they must advertise and they are doing it.

Is the musician doing his best to recover his share of the prosperity everyone enjoyed at one time not long ago?

Music is no longer looked upon as a luxury, but forms part of the culture and certainly part of the entertainment, of every home. If you are professional musicians, advertise music and its value, and especially the value of those who create, teach, perform, and sell music.

Tuning in With Europe

Better Programs

Is the musical public growing up? To judge from the programs in favor with the London audiences the answer would seem to be in the affirmative. There was a time—not so long ago—when symphony programs had to be interspersed with solo numbers (not concertos, but miniature virtuoso recitals) in order to attract even the best clientele. As for the popular Promenade Concerts, an audience, even after the war, had to be rewarded for listening to serious symphonic works by a sort of ballad concert at the tail end. Today, not only would both these things be regarded as barbarous, but the public actually will not tolerate anything but works of real quality or, at any rate, pretensions to both quality and seriousness. One-composer programs, regarded as a perilous experiment a few years ago, are now in favor, when the composers are of the stature of Bach, Beethoven or Brahms. Mozart and Schubert, once regarded as weak in appeal symphonically, are becoming drawing cards.

* * *

Recitals, Too

Much the same thing is happening in the recital halls. Audiences no longer have to be cajoled into listening to long and serious works by having groups of favorite tit-bits tacked on to offset their "fatiguing" effect. When Artur Schnabel announces one of his austere programs the Queens Hall is almost immediately sold out; when Bachus plays an all-Beethoven program, including the Diabelli Variations, he fills the hall. A series of Wednesday evening concerts, at which artists like Myra Hess, Harold Samuel and Isolde Menges play chamber music of the choicest quality, sports the sign "House Full" every time. On the other hand, as some Amer-

MUSICAL COURIER

ican artists have learned to their sorrow, the "light" and so-called entertaining trifles, and the polyglot song recital program terminating in groups of folksongs and negro spirituals do not predispose audiences in the artist's favor.

* * *

What Is Happening

What is the reason for this development? There are several things which influence taste. One is education, of course. In this the critics have a large share. London critics have long ceased to comment on five-sonata programs as being "too heavy," and to disparage musicians who have set themselves the task of interpreting the more exacting and abstruse essays of the greater musical minds. They are tired men, like everywhere else; but they are more bored by listening to eternally repeated "readings" of hackneyed war-horses than by interesting and reverent attempts to climb the Olympian heights. Their espousal of artists who want to deliver the big goods is having its effect. The music schools, too, are doing their bit.

* * *

Better Performances

Lastly the radio and the phonograph are bringing a change, both positively and negatively. By reason of the forward-looking policy of the British broadcasting authorities, regular symphony and chamber concerts are broadcasted, and good music is available to everybody every day of the year. That broadens the basis of the audience without the popularizing efforts of the popular virtuosos. As for the small, light pieces, every phonograph owner can hear them as often as he wants to, played by the very artists who made them popular, and without paying for an expensive seat. When he does pay for the seat he wants to hear something that takes more than a twelve inch record to play, and something in

which the hypnotic power of intellect and the direct contact with personality still play a part. C. S.

A NEW DVORAK CONCERTO

The New York Times calls attention to a newly discovered cello concerto by Dvorak "in A minor which was recently played in Berlin for the first time." The MUSICAL COURIER has it on good authority that the hitherto unknown work is an unfinished concerto in A major, which has been instrumented and arranged for concert use by Günter Raphael, a Leipzig composer. The first performance was at the Gewandhaus in Leipzig, last October, Hermann Scherchen conducting and Hans Münch-Holland, first cellist of the orchestra, playing the solo part.

Readers Forum

Likes Our Rubinstein Special

To the Musical Courier:

My congratulations on the beautiful eulogy and remarkable collection of rare Rubinstein pictures in today's issue of the MUSICAL COURIER. Not the least inspiring is Josef Hofmann's letter. A great pupil's tribute to a great master!

Best regards

ALEXANDER LAMBERT.

New York,
November 22, 1929.

Auer's Appreciation

New York, November 23, 1929.

Editor, the Musical Courier:

I cannot remember to have read a more interesting article than the one in the MUSICAL COURIER of November 23, concerning Rubinstein.

Most sincerely yours,

(Signed) LEOPOLD AUER.

I See That

Glazounoff made his first appearance in America as a conductor on November 21, leading the Detroit Symphony Orchestra in magnificent style.

Albert Morini is due from Europe today. Eleanor Spencer had a splendid reception at her Milan concert.

The Cleveland Orchestra will be heard at Carnegie Hall in New York on December 3, with Sokoloff conducting a program comprising several novelties.

Norbert Salter left for Europe on November 23.

Schipa scored his usual success in Barcelona. John McCormack was heard via radio on Thanksgiving night.

Mrs. M. Duble-Scheele has gone to Germany for six months.

Margaret Riegelmann was praised by leading New York papers for her recital in Pythian Hall.

John Prindle Scott gave programs of his music in church and a social affair in Lynn and Lexington, Mass.

Donald Tripp is president of the Weltevreden Organ Company.

Edith Nichols' new portrait in oil by Cornelia Cowles Vetter attracts admiration.

Anna Elchick, Ray Jensen and Emma Cantor are Dambmann pupils who are making their way.

Anna Otten, violinist, died in New Jersey in November.

Edward Murch, boy soprano of Grace Church, New York, has a very large repertory of sacred and secular songs.

Alice and Virginia Quarles, pupils at the Lamont School of Denver, won Juilliard scholarships.

Henry F. Seibert has begun his season's organ recitals at Town Hall, New York. Vivian Hart, Klibansky pupil, has won praise in Boston for her singing in Silver Swan.

Josef Hofmann will give a piano recital on the evening of December 4 in the ballroom of the Hotel Plaza, for the benefit of the League for the Hard of Hearing, under the auspices of the League's Women's Auxiliary.

Max Rosen and Eddie Brown, violinists, will be the star guests at a midnight stag of the Greenroomers tonight.

Arthur Hice, pianist, who made his New York debut recently, receiving approbation from the critics, has opened New York studios in Steinway Hall, where he teaches on Mondays, and also Philadelphia studios.

Members of the New York Matinee Musicale gave a concert at Chaifit Hall on November 18.

Lazar S. Samoiloff announces his summer master classes in Dallas, Denver, Portland and Seattle.

Frank Patterson's Beggar's Love, a tragic opera in one act, will be presented at the Hotel Ambassador on December 8.

The American Institute of Applied Music, Kate S. Chittenden, Dean, is now comfortably installed in new quarters on West 59th Street.

Rosa Low will give her annual New York recital on December 4.

Horowitz scored a veritable triumph in Vienna.

Gabrilowitsch performed in the dual role of soloist and conductor at the recent visit of the Detroit Symphony to Pittsburgh.

Hans Kindler was honored by d'Annunzio. Ethel Bartlett and Rae Robertson, duo pianists, are enjoying a successful tour abroad.

Machinist Bill Hopkins was well received in Dresden.

Monteux has returned to Amsterdam, replacing Mengelberg, now in America. Ignaz Friedman scored as soloist with the Minneapolis Symphony Orchestra.

Edgar Stillman-Kelley has written an interesting article on Chamber Music for Stringed Instruments.

Helen Brett is forming classes in her own method of voice production.

J. H. Duval was scheduled to arrive in New York on the SS. de Grasse on November 28.

McCormack Broadcasts

The width of the United States separated John McCormack from the other musicians who appeared on the program of the Victor Hour which went on the air Thanksgiving night, November 28, at ten o'clock, Eastern standard time, in which the famous Irish tenor was the featured artist.

Held in California by work in the motion picture he is making, Mr. McCormack sang before the microphone at Station KFI in Los Angeles. The New Victor Salon Orchestra, under the direction of Nathaniel Shilkret, broadcast their portion of the program from Station WEAF, New York. Mr. McCormack sang two groups of his best-known songs, among them Kathleen Mavourneen, Mary Dear, Bantry Bay and Bird Songs at Evening.

Della Samoiloff Wins Suit

Della Samoiloff recently brought proceedings against Pasquale Grassi, who managed the concert at Carnegie Hall on September 29, at which Miss Samoiloff was scheduled to sing. For reasons unknown to her, she claimed that Mr. Grassi substituted another singer, placing the former in rather an embarrassing position with her admirers. On November 22, in the Municipal Court of New York, Magistrate Schalluck rendered a decision in Miss Samoiloff's favor.

Third and Fourth Mozarteum Concerts

The Mozarteum, the American society for the cultivation of classic music headed by Anna Meitschik as musical director, will begin its activities for the current season with two concerts at the Washington Irving High School Auditorium, the first this evening,

November 30, and the second tomorrow evening, December 1. The first concert (the third in the Mozarteum concert series) will be devoted to the old Italian Masters and the second (the fourth in the series) to compositions of Tschaikowsky.

Albert Morini Arrives Today from Europe

Albert Morini, concert manager of Vienna, will arrive in New York today, November 30, on the S.S. Berlin. Mr. Morini handled the recent successful European tour of the Dayton Westminster Choir.

A Son to Mr. and Mrs. Berumen

A son was born to Mr. and Mrs. Ernesto Berumen on November 18. The newcomer's name is Larry Berumen. Mrs. Berumen, before her marriage, was Mary Frances Wood, one of the pianist-pedagogue's most talented pupils.

David Zalish to Marry

The engagement has been announced of David Zalish, pianist and teacher of many professional pupils, to Rose Marcus.

Obituary

OVIDE MUSIN

Ovide Musin, famous Belgian violinist and teacher, died at his home in Brooklyn of heart disease early on Sunday morning. Mr. Musin was seventy-five years of age. In his death the world loses one of the old grand masters of the violin, and a musical personality which, by reason of his geniality, good-fellowship and many other sterling qualities, will be missed by countless friends the world over. Four years ago, in consequence of a diabetic condition, Mr. Musin suffered amputation of his right leg, just as his old friend and conservatory colleague, Eugene Ysaye, did a short time ago.

Mr. Musin was born at Nandrin, near Liege, Belgium, September 22, 1854. At nine he became a student at the Liege Conservatory, under Leonard and Hyneberg. Four years later he divided first prize with Ysaye.

At fifteen he won the gold medal at the Paris Conservatoire for solo and ensemble playing. His first concert appearance was at Spa, in 1870, and in 1873 he started his first European concert tour, which established him as one of the continent's foremost violinists. He came to America in 1883, making his first appearance here with the New York Symphony Society, under Dr. Leopold Damrosch. He also toured Australasia, China and Japan. In 1897 he succeeded Cesar Thompson as Professor of Violin at Liege Conservatory, which post he resigned in 1908. During that period he spent half of each season in New York.

In 1891 Musin married Annie Louise Hodges, an American coloratura soprano, who died in 1921. His wife joined him in many of his tours. He founded the Quatuor de Musique Moderne in Paris in 1875, and among the (then) modern works he introduced to the French capital was the chamber music of Brahms. In 1876 he was appointed court violinist to the King of Holland. Other honorary posts he held were, Officer of Public Instruction and Officer of the Order of Leopold (Belgian), the Order of Bolivar (Venezuela), and he held many other decorations.

As a composer Musin wrote many brilliant violin solos and several educational works, prominent among which are the Belgian School of the Violin (1916) and Autobiographical Memoirs. For a number of years prior to his death Musin had lived and maintained a music school at 769 Carroll Street, Brooklyn. His favorite pastime during his leisure hours was the game of billiards, at which he won many prizes. He always maintained that cue manipulation of the right sort is beneficial to the bow arm.

At the time of writing funeral arrangements await cable instructions from Belgium.

H. M. HIGGS

It is with much regret that the MUSICAL COURIER announces the death of the greatly esteemed musician, H. M. Higgs, whose name is so well known throughout the musical world. He passed away on October 28, in his seventy-fifth year, after a brief illness. He had been musical editor to Messrs. Chappell and Company, Ltd., for over twenty-two years, during which period he arranged hundreds of piano forte and orchestral selections of the operas and musical plays issued by Messrs. Chappell and Company. Mr. Higgs also was well known as the writer of many compositions issued by various publishers. He had also officiated as organist at various churches for over forty-two years. The funeral took place at Teddington on November 1.

Mr. Higgs is survived by two sons and three daughters, who have the sympathy of many thousands of music-lovers the world over.

CHARLES THOMAS LOGAN

Charles Thomas Logan, editor and publisher of The Palisadian, a weekly paper issued at Palisade, N. J., died on November 19 at his home in Palisade after an illness of several months. He was seventy-five years of age.

Mr. Logan was born in Griffin, Ga., in 1854. His first newspaper position was with the Atlanta Constitution and he later became editor of the Louisiana Review. His ambition led him to move to New York where he was at various times with the New York Journal, the MUSICAL COURIER, and Leslie's Weekly. For twenty-eight years Mr. Logan was associated with the S. C. Beckwith Advertising Agency, now the Beckwith Specialty Agency, and was recently a member of the advertising department of Editor and Publisher.

The Palisadian was founded by Mr. Logan in 1906 for his son, then fourteen years of age, who nominally became its editor and publisher. When his son died in 1918, Mr. Logan took entire charge of this publication.

Chicago Opera

(Continued from page 29)

who, beautifully gowned, was as regal to the eye as her song was to the ear. She awoke the enthusiasm of the audience after her dramatic singing of the *Vissi d'Arte*, and throughout the opera she carried that note of pathos with which she always grips the hearts of her listeners. Her success had every earmark of a personal triumph.

Happy indeed is a company which counts in its rostrum such an actor-singer as Vanni-Marcoux. He is eminent among the lyric artists of the day, and as the role of Scarpia, in which he made his re-entry with the company, demands a singer who also knows how to act, he shone brilliantly throughout the performance. Having in past seasons reviewed at length Vanni-Marcoux's portrayal of the role, it does not seem necessary now to dissect it anew. It is forceful as ever and so moved was the audience by his playing and singing of the second act that, as he fell dead, stabbed to the heart by Tosca's carving knife, they applauded so vehemently that one would have expected the dead Scarpia to stand up and bow his acknowledgment. This Vanni-Marcoux waited to do until the close of the act, when with his colleagues he came before the curtain to acknowledge his just due.

Charles Hackett was the Cavaradossi. Here is a young man, who has been surnamed the Beau Brummel of the operatic stage. Elegantly dressed, his Cavaradossi made a deep impression on the gentle sex, with whom Hackett has long been popular, and as he sang throughout the opera with opulence and beauty of tone, he delighted all the opera-goers assembled for the occasion.

Vittorio Trevisan has long ago been recognized as the Sacristan par excellence in Puccini's *Tosca*. From a small role Trevisan has succeeded in building the part to a stellar position and throughout the first act the public was with him as a man. Trevisan's popularity was furthermore attested by the fact that he was given a big hand as he made his first appearance on the stage, and the king of buffos made a little bow that at once caught the hilarity of the audience.

Moranconi was at the conductor's desk and no more need be said, as his reading of the score is well known.

L'AMORE DEI TRE RE, NOVEMBER 20

Mary Garden made her first bow at the new Civic Opera house as Fiora in L'Amore dei Tre Re. Now, Miss Garden has been heard many times in the Montemezzi opera since that work has become part of the regular repertory of our company and she has achieved in the role one of her outstanding successes. Year after year she astonishes by the accuracy of her tone and the subtleness of her motion. Youth is expressed by Miss Garden as faithfully today as when she made her debut many years ago when Charpentier's Louise was first produced at the Paris Opera Comique. Since then and long before now the brainy Scotch-American woman has reached a unique place among the lyric singers of the day. Her Fiora has been the subject of much favorable comment, and having in previous years mentioned in these columns her ideas of the part nothing need be added here, only that it is as interesting to those who have witnessed her many performances as to the few who were made acquainted with her art for the first time on this occasion. Many things Garden does could not be done by any other

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English Music Festival
in Toronto

(Continued from page 26)

composers as Purcell, Farrant, Arne, Delius, Warlock, Boyce, Jones, Hume, Pepys and Quilter, and each proving a delight to the audience by the simple, interesting, yet individual manner of interpreting these numbers.

The Ottawa Temple Choir of men's voices, conducted by Cyril Richwood, was as fine an example of Canadian choral singing as was the Port Arthur Ladies' Choir early in the week, singing eighteenth century music impressively and with noteworthy unified effect.

The instrumentalists for the evening were the Hart House String Quartet, a distinctive Canadian musical organization, who played an Elgar work with the same high standard of artistic excellence and unquestioned technical and interpretative skill that have won for them an international reputation.

Theodore Strack made a deep impression as Sieglinde, a role that fits him far better than Tristan, and in which he rose to stardom. Indeed, one would have to look far back in memory to recall such a good Siegmund, vocally and histriomically, as the one of the new German tenor, who we believe lives up to his German reputation.

The Brunnhilde of Frida Leider was another big achievement to be scored for this great Wagnerian soprano. She made a striking figure in the garb of the daughter of Wotan, and her voice and its use delighted

the connoisseur as well as the layman, as beautiful singing is quickly recognized even by the masses. Her success was huge and richly deserved.

Egon Pollak directed the performance with that refinement, that mastery, that discernment now expected when that wizard of the baton presides at the conductor's desk. Though the score was given in its entirety, Pollak's reading was so poetic, so well thought out, so potent that it is no exaggeration to state that there was not one tedious moment, and this means a great deal, as Die Walküre is a long, if beautiful, opera. The Wagner operas have already gained in popularity here. With such casts and such a conductor as the one who directed this Walküre they will soon come back as a real drawing power. As it is, there was not one vacant seat during the performance.

It would be unfair to close this review without mentioning the name of Charles Moor, the stage manager. Not only did he show once again his efficiency in his mise-en-scene but he must be congratulated for the quickness with which the various scenes were shifted. Long intermissions would have been a drawback, and we don't recollect ever to have noticed such short entr'actes in any opera house. This, of course, is also due to the facilities afforded the stage manager at the new Civic Opera House. The stage, as it has been pointed out previously, is up to date, but to have discovered all its resources so quickly speaks volumes for the stage manager, the technical director Beatty, and their associates.

LOUISE, NOVEMBER 23 (MATINEE)

Charpentier's Louise brought forth for the first time this season the stellar cast that has delighted innumerable audiences in the past at the Auditorium and which included Vanni-Marcoux as the father, Maria Claessens as the mother, Mary Garden as Julien. The quartet was ably seconded and Giorgio Polacco directed the performance in his most artistic manner.

Vanni-Marcoux made the part of the father stand out not only through his remarkable acting of the role but it may be said in all truth by his fine singing. The gifted French-Italian baritone has returned in better form this year than he has been in his long and successful career. His voice is rounder, more voluminous and he was justly feted.

Rene Garden sang with his wonted artistry the role of Julien, which he played with insight. He scored heavily with the public.

Maria Claessens has long been regarded among the best "mothers" of the operatic stage. Even in Louise, where the mother is looked upon as the villain, she makes so much of her opportunities that the ugly character of the woman she personifies is somewhat obliterated, and this means much.

And Mary Garden is always Mary Garden. What more can be said at this time? She was excellent and her performance was magnificent.

ROMEO AND JULIET, NOVEMBER 23
(EVENING)

The cast for the repetition of Romeo and Juliet was changed to give an opportunity to other singers to shine in roles in which they had not been heard this season. A review of this performance is deferred until next week.

RENE DEVRIES.

FIFTH AND SIXTH CONCERTS

The Hart House String Quartet again performed at an invitation concert of sacred music on Sunday evening, as did also Miss Dusseau and Mr. Heyner. Harvey Robb played an organ solo, and the Festival Quartet, consisting of Helen Johnston, H. Herbert Heweton, Lillian Evans and Harold Eustace Key (under whose expert direction the entire music of this festival was arranged) was heard in appealing and whimsical old English airs, madrigals and carols, by Thomas Ford, John Dowland, Thomas Weelkes, Edward C. Bairstow, Ernest Bullock, J. Stainer and Harold Eustace Key. For the final concert of the festival, on Monday evening, a repeat performance of Hugh the Drover was given at the request of an enthusiastic audience, thus bringing the festival to a climactic close.

DINNER MUSICALE

A non-festival concert of much artistic interest was the musical given during the dinner hour on Sunday at the Royal York Hotel, under the direction of Rex Battle, when compositions by Weber, Kalman, Massenet, Komzak, Chopin, Sullivan, Coleridge-Taylor and Tschaikowsky were presented.

CANADIAN PACIFIC CONCERT SERIES

Another effort on the part of the music department of the Canadian Pacific Railway to vivify British and Canadian music is the series of concert tours organized by them, well-known artists having been engaged to appear in the halls of Canadian Pacific hotels in six large cities. The concert at the Royal York Hotel in Toronto was opened on September 30 by Marjory Kennedy-Fraser and Margaret Kennedy in Songs of the Hebrides, followed on November 2 by Stanley Maxted, tenor, and Mary Frances James, soprano, and the week following the close of the English Music Festival, on November 25, Florence Hood, violinist, Jean Rowe, soprano, and Winifred MacMillan, accompanist, were presented. On February 8, John Goss, baritone, will be heard; March 11, the Hart House String Quartet, and April 3, Rodolphe Plamondon, tenor, and Lucien Plamondon, cellist, will close the series.

OTHER CANADIAN PACIFIC FESTIVALS

Other festivals to be given this season by the C. P. R. include two in Victoria, B. C., the first the Yuletide Music Festival at the Empress Hotel from December 23 to 30, and the second the Sea Music Festival, formerly held in Vancouver, from January 15 to 18. In March, the Great West Folk Song, Folk Dance and Handicraft Festival, given in previous years in Regina and Winnipeg, will be held in Calgary. The French-Canadian Folk Song and Handicraft Festival at Quebec will take place in May, and the annual Scottish Music Festival in Banff will be held in September.

Music Notes from Coast to Coast

Buffalo, N. Y. The Boston Symphony Orchestra, under the direction of Koussevitzky, opened the Buffalo Musical Foundation series with a brilliant concert in Elmwood Music Hall. The program was one of great beauty and variety, the composers represented being Vivaldi, Debussy, Stravinsky, and Beethoven by his Fifth Symphony of Beethoven. There was great applause from the capacity audience, and the orchestra shared honors with its distinguished conductor. Marion De Forest is the local manager for the orchestral series.

Marcel Dupre made his second Buffalo appearance in recital under the auspices of the local chapter of the American Guild of Organists in the Church of the Atonement which was filled for the occasion. Harry Stratton, dean of the chapter, introduced the performer. German and French compositions, an overture by James H. Rogers, and M. Dupre's own new Second Symphony, an improvisation on three given themes and several extra numbers, comprised the varied program played by this exemplary musician.

L'Argentino, Spanish dancer, whose artistry has won all audiences, gave an exhibition of her unique art, opening the series of the Philharmonic Concert Bureau under the local direction of Zorah B. Berry, in the spacious auditorium of the Consistory. The large, fashionable audience was delighted with her charming personality, varying moods, expressive and musical use of the castanets, costumes of great richness and beauty, and signified its unbounded enthusiasm in hearty plaudits. Miguel Berdion, pianist, ably assisted the dancer, winning much commendation.

The Chromatic Club, returning for its programs to its former home, the beautiful ballroom of the Twentieth Century Club, gave the first of the afternoon recitals for the season before a musically discriminating audience. Leslie Barnette, pianist (pupil of Jane Showerman McLeod), surprised many of his hearers with his musical development as evidenced in his excellent presentation of Bach, Beethoven, Scriabin, Griffes and Chopin numbers, in which his talent, seriousness of study and excellence of training were unquestioned. Clarence Hanna, baritone, a welcome addition to Buffalo music circles, made instant favorable impression in his group of French songs, adding an encore in English. William Gompf furnished his usual musically accompaniments. A group of selections sung by the chorus of the Wednesday Morning Musicals, under the direction of Seth Clark, and assisted by Helen Doyle Durrett, violinist, with Ethyl McMullen at the piano, closed the enjoyable program. The participants in the chorus were the Mesdames Sleep, Mortimer, Cherry, Norton, Tullis, Patterson, Miller and Theresa Lynch.

Arthur Pye, violinist of Rochester, with Emanuel Balaban at the piano, was greeted by a large audience at his recital in Twentieth Century Club ballroom. The excellence and variety of the program and its interpretation called forth spontaneous applause from his hearers, and he was obliged to bow his acknowledgment repeatedly, also furnishing extra numbers. Mr. Balaban's musically support at the piano added much to the enjoyment of the program.

At the Music Night Service of the North Park Baptist Church, Irene Pellette Studt, soprano soloist and director, sang Dudley Buck's My Redeemer and My Lord. An instrumental ensemble consisting of Helen Judson, organist; Euphemia Shillinglaw, violinist; Myrtle Mason, cellist, and Henry Farman, clarinetist, assisted in the presentation of the enjoyable program.

The Masqueraders, a group of young women vocalists, pupils of Isabelle Wheaton Stranahan, have met with gratifying success in recent engagements at the Athletic Club, Consistory, Buffalo Club, a week's appearances at a Buffalo theater where they have been reengaged for December, and also at the Automobile Club.

The Elvyn Singers (women's voices) under the direction of Jessie Cutler Nixon, presented a special music program at the convocation exercises of the University of Buffalo. Emilie Yoder Davis was at the piano.

Dewitt C. Garretson has issued invitations for an organ recital by his pupil, Helen G. Townsend, at St. Paul's Episcopal Cathedral when she will present a program of organ classics.

Richard Siebold, head of the music department of Bennett High School, presented one of the series of Music Appreciation lectures in the Museum of Science Auditorium. Beethoven and the Sonata Form was the subject. The series is sponsored by the Museum and the Chromatic Club.

Mrs. John Leonard Eckel, as chairman of the music activities of the Town Club, arranged an unusually delightful program for members and guests in which the participants were the talented Mackzia Mashke, pianist, recently returned from her studies in Paris

in two groups of solos by Chopin, Debussy, Schumann and MacDowell, and the well known and a favorite contralto, Dorothy Hobbs Coats, in songs by Brahms, Hildach, Brahe, Elgar, Handel and d'Harclot. Frances E. Messer-Smith furnished accompaniments of excellence. At the Music Circle meeting the program was presented by Kurt Paur, pianist, who played Chopin, Schubert, Liszt, D'Albert and Emil Paur selections in musically style. Sidney Carlson, tenor, with Gertrude Peeples, accompanist, contributed two groups of solos and found much favor with his audience.

Bertha Drescher Allard, soprano, has made a number of favorable appearances, among those of recent date being the Society of Vermonters at the Athletic Club, St. Stephen's Church, Choir Guild, concert in M. E. Church of Cambria, Christ Evangelical Lutheran Church concerts. Her pupil, Ragnhild S. Ihde, gave two recitals in Kensington M. E. Church, also being heard at the Lockport M. E. Church. L. H. M.

Erie, Pa. J. Warren Andrews of New York gave an organ recital at the Sarah Hearn Memorial Presbyterian Church on November 7, assisted by Mrs. Edwin H. Brevillier, contralto, the twelve numbers of the program greatly interesting the audience. Mr. Andrews played classic and popular works, of which Guilmant's Marche Funèbre et Chant Seraphique was outstanding, although his own Reverie of Home was received with enthusiasm. By request he was obliged to add Passacaglia and Fugue (Bach), the entire program giving delight to the audience.

Miami, Fla. The Mana-Zucca Music Club extended the founder, Mana-Zucca, a hearty welcome recently, when, after her summer's absence in New York, the club held its regular meeting at Majica Hall, the stately mansion of Mana-Zucca. The program embraced: Trio, third movement, Smetana, played by Charlene Stearns (violin), Evelyn Jones (piano), and Walter Grossman (cello); soprano solo, Parla-Ardite, sung by Evalyn Sackett, with Frances Tarboux accompanist; reading, Beethoven—Mrs. L. A. Safford (Mrs. Safford illustrated her sketch with the pictorial history of Beethoven which was given in the March, 1927, issue of the MUSICAL COURIER); Concerto in B flat, op. 14, by Beethoven, played by Inez and Billy Jones; soprano solos, The Open Secret (Woodman), Blue Are Her Eyes (Watts) by Marian Davis, with Frances Tarboux at the piano. W.

New Concord, Ohio. The Muskingum College Concert Course was opened by a piano recital by Elly Ney, whose playing was greeted with unusual attention and applause. Mme. Ney proved herself one of the greatest of pianists, and deeply impressed her audience by her total subordination of herself to the demands of the composer and his music. She reached great heights in her playing of Beethoven.

The next number on the course was a joint recital by Edwin Arthur Kraft, organist, and Marie Kraft, contralto, on November 19. On December 13, the Choral Society of 250 voices will sing The Messiah.

On the Sabbath vesper series, Herbert Hutchinson of Columbus appeared in a program of Negro spirituals on October 20, and William S. Bailey gave an organ recital on November 17. T. H. H.

(Continued on page 38)

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Alexander Glazounoff Arrives in New York

Famous Russian Composer-Conductor Will Make Only New York Appearance at Metropolitan on December 3—To Appear With Boston, Detroit, Philadelphia and Chicago Symphony Orchestras.



ALEXANDER GLAZOUNOFF,

famous Russian composer-conductor, who arrived last week from Europe, with his wife and the pianist, Elena Gavrilova. Glazounoff will make his first tour of America. (Photo by International Newsreel)

Alexander Glazounoff, famous Russian composer, arrived in New York last week on the S.S. Rochambeau for his first tour of the United States. For some years back, Sol Hurok, the alert concert manager and a countryman of Mr. Glazounoff's, had been trying to lure him to these shores without success. 1929-30 seems to be Mr. Hurok's lucky year.

The distinguished Russian, with his wife, and also Elena Gavrilova, a pianist who will appear with him, came into town very quietly, but many entertainments are being arranged for him while here. The first of these was on Monday afternoon, November 18, by William Knabe & Company, with Mr. Glazounoff as guest of honor.

Mr. Glazounoff will make his first and only appearance in New York at the Metropolitan Opera House on Tuesday evening, December 3, when he will lead an orchestra in the first American performance of his new piano concerto with Miss Gavrilova as soloist.

He appeared as guest conductor with the Detroit Symphony Orchestra, Gabrilowitsch conductor, on November 21 and 22; incidentally Ossip Gabrilowitsch is a former pupil. He will appear with the Boston Symphony Orchestra during the week of January 13 in Boston, Cambridge and Providence, and the Chicago Symphony Orchestra will have him as guest on December 29 and the Philadelphia Orchestra in December.

According to Mr. Glazounoff, the new social order in Russia has had little lasting effect on the character of contemporary music. Said the composer: "There is little politics in art, and though there are many young musicians of fine talent they are for the most part working along the natural lines marked out by their musical forbears."

Mr. Glazounoff said that of the recent productions in Petrograd and Moscow of the original versions of Moussorgsky's Boris Godunoff, they proved a superiority of the familiar version made by Rimsky-Korsakoff, who had a genius for orchestration.

Among the leading modern Russian composers whose works have made the greatest impression, he said, are Shostakovich for his opera, Le Nez, after Gogol's story, and Maximilian Steinberg, whose Le Ciel et la Terre and Metamorphose attracted wide attention.

Since 1899 Mr. Glazounoff has been associated with the former Petrograd Conservatory, first as a professor, and from

1906 as director. During the days of the revolution and the beginning of the Soviet regime, he stayed at his post, one of the few great musicians who did not attempt to escape from Russia.

"The Russian government," according to the composer, "is subsidizing the music schools as well as opera, orchestra and other activities, though the number of students in the Petrograd Conservatory has, since the war, dropped from 2600 to about 650." He said there are not many foreigners attending at present, except a few Poles, Lithuanians and natives of other adjoining states.

Among his early associates in the brilliant musical life of the old Russian capital were Rubinstein, Cui, Borodine, Rimsky-Korsakoff, Balakirev and Moussorgsky, as well as Liszt and others equally world famous.

He appeared as guest conductor with the Barbizon-Plaza to Have Special Structural Glass

The American flag was run to the top of the new forty-story Barbizon-Plaza Art-Music-Residence Center on Central Park South on Armistice Day, marking the completion of the steelwork on the big structure overlooking Central Park. Exactly forty-two working days were required from the placing of the first girder to the completion of the tower's steel frame. The brick work has followed closely, and with such progress as has been made thus far it is expected that the new building will be opened by March 1.

The Barbizon-Plaza will be the first building in New York to use structural translucent glass in the construction, the upper forty feet of the tower being constructed with this specially prepared glass, imported from Germany. Also, a special lighting system inside the glass walls on the upper part of the tower will project the light through the glass at night, in contrast to the customary illumination by projecting light from without the building against the structure.

According to the management, a long list of applications for professional and residence space has been filed, but no rentals will be made until January. The concert salon will be dedicated by Louise Homer on March 5, and applications are now being accepted for concert dates thereafter. In the main salon will be established America's Music Hall of Fame, consisting of twenty tablets with the names of twenty of the leading American musicians.

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Helen Brett, vocal teacher of New York, was born at the Fort Bidwell, Cal., frontier Army Post. Her father was a West Point cadet, and served in the regular Army for over forty years, at the time of his passing being a Brigadier-General. During his years of service he had the distinction of being awarded America's highest decoration, the Congressional Medal of Honor, which recently also was bestowed upon Thomas A. Edison. The Brigadier-General was an officer



© George Maillard Kesslere, B.P.
HELEN BRETT

of the French Legion of Honor, and his Croix de Guerre avec palmes was made especially for him by the veterans of foreign wars, of which he was president. The singer's father also rendered notable service in the World War as Brigadier-General.

Miss Brett told the writer that she spent the first six years of her life on the Navajo Indian reservation. "I had a grandmother," she said, "who talked of the great singers, making them a living inspiration to me. The result was that I went to Europe at a very early age, and studied singing with a prominent teacher, one, however, who was unable to cope with the break in my middle register. My voice otherwise was very free, and I had an unusual range, for I sang 'A' above high 'C' and sustained it with ease at any time. People would say for a joke, 'Helen, strike your high 'A,' and I would be able to do it without any preliminary warming up. After two and one-half years I went to another teacher, still seeking a cure for the break. The new method I tried, however, developed muscles in the throat and cut off my phenomenal range completely, making me unable to depend upon B natural and high C. During this period I was acquiring an operatic repertory, but my voice became unwieldy."

Five of Miss Brett's student years were spent in Paris, and during that period she went to the opera and Opera Comique on an average of three times a week. Many operas were thus heard twenty times, some of them more than that. Numerous opera performances also were attended during the year she spent in Berlin. As a result, she became thoroughly familiar with operas, something which she feels cannot be so readily accomplished in this country.

"After my six years abroad," continued Miss Brett, "I returned to America, and for three years appeared in leading parts in light opera. I did some of the Gilbert and Sullivan operettas with Roxy at the Capitol Theater in New York. All the while, however, I was studying with prominent teachers

in the metropolis, but as nothing seemed to be accomplished in clearing up the break in my voice, I decided to work out the problem myself. One of the New York teachers had the idea of loosening the throat muscles, but he had never worked it out to a practical basis. One of the results of this was that despite the fact that he was trying to loosen the muscles of my sister's throat he developed muscle. After that experience, I conceived a completely new tone production device which cooperates with the right expanding of the throat and even causes it to open."

The development of this idea has been Miss Brett's main occupation during her spare hours for some time past.

"As a result of this work," she said, "I have found some very efficacious throat exercises which limber and make it the 'singer's throat.' The old Italian masters always exacted this 'throat' in their pupils. The loosening of the throat, however, is but fifty per cent of the battle, the other fifty per cent being a tone production which keeps the throat in the right action and limber. When singing, the human throat should expand noticeably, and, as it were, get out of the way of the vibration, just as does the bird's throat. The old Italian masters also knew this and it can be observed when watching truly great artists sing, of which there are but few."

Miss Brett did not mention the prominent teachers with whom she studied because she said she found their methods wanting, not tangible, nor useful; in fact, some of them very harmful. She said that she has found through experimentation that certain of the prevalently taught and accepted points are not only not right but harmful to the ex-

treme. "Through observation," continued Miss Brett, "I have traced the down-fall of many artists of enviable fame to these errors. There are certain errors prevalent in the teaching of mezzos especially which are causing some of them to be doomed from the start. Where is there a really perfect mezzo who has pure tone like a Rethberg or a Schipa?"

While experimenting on the development of her new method, the use of which she claims will remedy voice defects, Miss Brett has been carrying herself along financially by specializing in teaching French, a language which she speaks like a native. She is now ready, however, to demonstrate to the musical world what can be accomplished with her method. She is therefore seeking material to work with. She says her method is so tangible and presentable that she can give it in classes and correspondence form. She is now forming classes and will admit ambitious pupils at a reasonable fee for instruction, one of the reasons for this being that she desires to prove her claims. She wishes to have records made of the defective vocal conditions possessed by pupils when they begin their work with her such as tremolo, throatiness, limited range, breaks, hollow tone, harsh or wooden quality, unwieldy voice. By taking additional records after a period of study, Miss Brett says she will be able to give proof of her ability to cure these faults.

"There has been so much said," declared Miss Brett in conclusion, "and so much claimed, that the time has now come for proof and actual accomplishment in order to protect the teachers who have real knowledge to give their pupils and distinguish them from those who have not. A. B.

Samoiloff Sings in Chester, Pa.

Della Samoiloff recently sang Leonora in Il Trovatore in Chester, Pa., and scored another success. Said the Times of November 19: "As Leonora, Samoiloff gave a magnificent accounting of herself throughout the entire performance. Warming perceptibly as the opera progressed, the soprano tossed off top tones with vigor and assurance and reached a pinnacle of performance in the D'Amor Sull Ali Rosee in the fourth act, preceding the well known Miserere. Perhaps the apex of the evening was reached in the duet, Mira di Acerbe Lagrime."

Braun Host to Shakespeare Society

Members of the Shakespeare Society were the guests of Robert Braun in the auditorium of the Braun School of Music, Pottsville, Pa., at which time he presented a program of American music for piano.

The program was preceded by a brief résumé of American Music since 1900 by Mrs. T. A. Daddow, following which Mr. Braun played numbers by Guion, Cadman, MacDowell, Dett, Chasins, Carpenter, and Whit-

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Music Notes from Coast to Coast

(Continued from page 35)

San Antonio, Tex. L. A. Mackay-Cantell, well-known composer, at present in San Antonio, was awarded the prize of \$300 offered by the San Antonio Musical Club, Mrs. Lewis Kram Beck, president, in this year's competition, which was for an operetta, cantata or cycle of songs. Mrs. L. L. Marks is chairman of the competition committee. Charles Wakefield Cadman, the judge, wrote in part, as follows about the composition, which is for male quartet and soprano voice, and is entitled Tales of the Congaree: "A very excellent and striking work and quite different. My reason for giving it first place is because it is built on American poetic material, is characteristic of the subject, is creative musically in that it does not fall back on actual folk themes, and yet reflects them, and also because the work is done evidently by a very fine craftsman." The lyrics were adapted from the literary work, Nigger to Nigger (Scribner's), by Dr. E. C. L. Adams, noted authority on folklore of the Congaree Negro in South Carolina. This is the fourth award won by this composer in two seasons, in other contests, the judges of which were LaForge for choral, Witherspoon for song, and Sowerby for piano. It will be remembered that this composer wrote the music for the opening, several years ago, of the Neighborhood Playhouse in New York. Mackay-Cantell is the organizer of the Composers' Club of San Antonio, an organization which has stimulated composition in the city and brought the members much recognition for their ability.

Seattle, Wash. Under the auspices of the Women's Federation of the University of Washington, Alfred Cortot, noted French pianist, was heard in an exceedingly attractive all-Chopin recital, at Meany Hall. Mr. Cortot drew a large audience which responded enthusiastically to his interpretations. He spoke to a large number of the students and faculty of the Cornish School, on his method of technic, and illustrated his talk with demonstrations at the keyboard. Mr. Cortot also allowed the taking of motion pictures of his demonstrations while on the stage of the Cornish Little Theatre.

John Charles Thomas, baritone, was presented in an interesting recital at Meany Hall recently. He was accorded a splendid reception for his delightful program. Lester Hodges, accompanist, was also the contributor of a very pleasing group of piano solos. Amelia Galli-Curci was presented in concert as the opening number of the annual Ladies' Musical Club series.

Cecilia Augsperger Schultz, whose untiring efforts as a concert manager have brought her into widespread prominence in the Northwest, presented the Chicago Festival Opera Company in Rossini's Barber of Seville. This was the second of the series of matinee-musicales.

The Portland (Ore.) Chamber Music Society has been sponsoring several concerts in the Spanish Ballroom of the Olympic. These concerts have received widespread interest from Seattle concert-goers, and have contributed to the general good feeling between musicians of Seattle and Portland. Francis J. Armstrong, violinist, with Myron Jacobson at the piano, gave a splendid sonata recital, offering three sonatas: the Brahms A major, Mozart No. 7, and the Nicolaiev G minor. Mr. Armstrong particularly distinguished himself as he played on two days' notice, due to the illness of one of the Portland organization's members. The sonatas were all interpreted with the satisfying finesse which one expects of such experienced artists.

Nellie C. Cornish, director of the Cornish School, opened the Three Arts Series (which is an annual series of weekly concerts, lectures and plays) with an interesting résumé of her trip abroad. She illustrated her lecture with motion pictures taken on the trip. The Cornish Trio, well known ensemble organization of the Northwest, presented the second concert of the Three Arts Series. They played the Mozart C major trio, the Goldmark E minor, and the A minor of Ravel, the latter being one of the most beautiful performances ever heard in Seattle.

Marcel Dupre, French organist, was heard in concert recently at the University Christian Church. He was presented by Cecilia Augsperger Schultz, and played in the wonderful way which has made him such a favorite with Seattle audiences.

The wood-winds of the orchestra came in for their share of explanation and featuring at the recent Saturday morning concert for young people. Karl Krueger chose a very entertaining program, including the Der Freischütz of Weber, and the Dukas Sorcerer's Apprentice. Messrs. Phillips, Tustin, Heaney and Nelson, all of whom were born in Seattle and are members of the woodwind section of the Symphony, were soloists and added greatly to the interest of the program. Mr. Krueger's talks are most instruc-

tive as well as entertaining, and this explanation of his plan is characteristic of him: "It is my aim, when telling the young people about the origin of the instruments of the orchestra," he said, "not merely to bring them dry historical facts, but rather to show them how our musical instruments came to be quite naturally, as man developed to the point where he had certain feelings to express. Just as electricity was discovered for the human race when men were ready for it, so musical instruments were invented when men became conscious of the music in nature."

Sigma chapter of Phi Mu Alpha, the men's national honorary music fraternity of the University of Washington, is sponsoring a series of six concerts, to be devoted entirely to the compositions of Americans. These concerts will be given entirely by members of the local fraternity and are attracting much interested comment. The first program was devoted to composers of impressionistic tendencies, namely, John Alden Carpenter, Charles Martin Loeffler, and Charles Griffes.

John J. Blackmore, who has been for several years a member of the Bush Conservatory piano faculty, and is an ardent devotee of the Tobias Matthay principles of piano playing, has returned to Seattle where he has opened studios in the Seattle Studio Building. Mr. Blackmore has been returning to Seattle annually in the summer time and has finally decided to locate here again. He will teach two days a week in Tacoma. Florence Briggs, cellist, and Charles Hamm, baritone, were recently presented in a recital at the Women's University Club.

James Norris, baritone, with Helen Louise Oles, pianist and accompanist, opened the season of concerts which is annually sponsored by the local chapter of Pro Musica.

The Seattle Music Teachers' Association, under the energetic leadership of Clifford W. Kantner, is having a series of exceedingly profitable evenings, devoted to the discussion of problems of the profession, and talks by various active members of the organization.

August Werner, Norwegian baritone, was heard as soloist with the Norwegian Male Chorus.

Helen Crowe Snelling presented a twilight musicale at the Benjamin Franklin Hotel. Those participating were piano and voice pupils from Miss Snelling's class.

The November program of the Ladies' Musical Club afternoon concerts was given in the Junior Ballroom. The subject of the lecture was Humor in Music, given by Pearl MacDonald, and was illustrated with many piano selections performed by Vern Bissell Brooks, while vocal selections were contributed by Alice Bogardus, with Hazel Hammill at the piano.

Adeline Stopp, American harpist, has recently located in Seattle. Miss Stopp has been an honor student at the Paris Conservatory, under Maurice Tournier, for five years, and was this past year named "laureate" student of the Conservatory—the only American artist in the history of the institution to be so named. Miss Stopp is appearing frequently in concert.

St. Louis, Mo. The Salem Evangelical Choir of St. Louis, an organization of fifty voices, under the direction of Christian H. Stocke, organist and choir master, was acclaimed by a large and enthusiastic audience which completely packed St. John's Church of Vincennes upon the occasion of the eightieth anniversary of the church. The choir and organist rendered a complete program on October 27, for this festal occasion.

The splendid work of the choir and the organist brought forth commendations from the large audience. The tone quality of the choir and their shading and interpretations of the various choral numbers were the features which attracted the audience. The organ numbers were played in masterly manner which, along with the directing of Mr. Stocke, reflected great credit upon his musicianship. The choir is one of the outstanding in the musical life of St. Louis.

Worcester, Mass. The concert series at Holy Cross College was inaugurated by Maria Conde, assisted by Reginald Boardman, pianist, when a two-hour program was presented in Fenwick Hall. Mme. Conde offered a well-chosen program. Mr. Boardman also presented a delightful program, and was particularly fine in a group of Schumann pieces. A large audience attended.

The next musical event at the college will be an organ recital by Prof. Bonn. Also scheduled are concerts by the Boston Orchestra, Augusto Vannini's Ensemble, and lectures on music appreciation by Prof. John Marshall, dean of the College of Music at Boston University and formerly head of the music department at Holy Cross.

The concerts are under the direction of Reverend Michael Earls, S. J., well-known Catholic author and professor of English Literature at Holy Cross.

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This Business of Relaxation—By Raymond Bauman

Relaxation is a relative term. It implies tenseness. To be tense is not to be relaxed. When a pupil is playing, a teacher's remark to the pupil that he should relax ought to mean that at that moment the pupil is tense. Just to shout relax because the teacher has read so much about "relaxation" is silly. To teach a pupil how to relax even before he is tense is, to me, even more silly.

Let us assume our pupil is a piano student. To play the piano means manipulating the keys. Keys weigh many ounces. Place coins or other objects on a key, and see how much weight it is necessary to use before the key is depressed. Do not forget that at the end of the key there is a hammer, which adds to the weight of the key itself.

Now the finger (from the knuckle to the tip) cannot with its own weight overcome the resistance of the key. To press the key down then means that there must be the weight of the arm behind the finger, or a pressure force through the finger; in both

cases one requires a tense finger. The finger cannot support the arm without being firm. The finger cannot exert a pressure without being firm.

When one hammers a nail into a board the hammer is "tense," not relaxed. A baseball player swings a "tense" bat in order to drive a ball; his relaxed body adds power to his hit at the moment of impact. In sweeping, always use a "tense" broom.

Try to use a relaxed hammer, a relaxed bat, a relaxed broom.

The ability to make an adjustment movement instantly is the most important phase of technical mastery. Relaxation is a help only when it relieves tenseness at the precise and proper time.

To relieve tenseness at all times is like keeping children forever in the cradle; or it is like sleeping forever. If you like to sleep forever, never expect to accomplish or do anything whatsoever—just RELAX!

Singing and Teaching Activities of Baroness Von Turk Rohn

Baroness Olga Von Turk Rohn, who has established herself firmly in Chicago as a singer and teacher, is having a busy season fulfilling the demands made upon her in both capacities.

She is scheduled for three Chicago concerts, during the season, the first of which will be a Schubert program. Baroness Von Turk Rohn has won considerable success here and abroad as an authoritative interpreter of Schubert songs, and thus this concert promises to be most interesting. The second will be a program of imper-



BARONESS OLGA VON TURK ROHN

sonations and folksongs in French, Italian, German at the new Civic Theater, and for the third, at Murphy Memorial Hall, the Baroness has arranged a classical program.

The Baroness' success with her voice pupils is due not only to her excellent methods; she teaches understanding of music and also interpretation of the composer's message and through her esoteric breathing exercises, a specialty with the Baroness, not only her pupils' voices and singing are benefited, but their health as well. These breathing exercises, which stimulate the circulation and improve the general health of the student, play a big part in the Baroness' voice training. Throughout the season she presents her students in recitals and opera performances.

Vreeland "Captivates" Audience

Jeannette Vreeland is possessed of a charming personality and rare musical talent. She has a naturally beautiful soprano voice, comprising power, range and sweetness, under perfect cultivation. The most difficult compositions were sung with ease and grace that captivated her audience from the first." This excerpt is from the Altoona, Pa., Tribune, following the soprano's recent appearance in Hollidaysburg.

On December 5 Miss Vreeland will appear as soloist with the Mundell Choral Club of Brooklyn, N. Y. During that month she also will be heard in two concerts with the New York Philharmonic-Symphony Orchestra, under Mengelberg, in the Beethoven Ninth Symphony, and with the New York Oratorio Society in the Messiah.

Wightman Scores with Cleveland Orchestra

"In the hands of Florence Wightman, the harp was demonstrated for what it is, one of the most beautiful of instruments." This is, perhaps, the finest praise that can be bestowed upon a harpist, and it was said of Miss Wightman in the Cleveland Press, following her appearance as soloist with the Cleveland Orchestra on November 7. The

same paper added: "With delicacy and precision she wove a silken thread of delightful color through the soft texture of Debussy's Danse Sacree and Profane, and made one feel that this music is, withal, truly and extremely pleasurable."

The News declared that she scored an ovation, that, although a newcomer in the band, she gave proof that another fine soloist had arrived, as well as a good ensemble player. "It was typical Debussy and how melodious." And, said the Plain Dealer, "Miss Wightman plays her instrument with great facility and with complete assurance. She reveals about as wide a dynamic range as the harp can provide, and she plays, too, with taste, and knows how to turn a phrase with well-shaded tone."

Betty Tilloston Artists Busy

Ellery Allen, lyric-soprano and costume recitalist, will sing on December 1 at the Vanderbilt Hotel, in one of the concerts directed by Anita G. Glaenzer, known for her artistic Sunday evening dinner programs. Arthur Van Haelst will be the joint artist on this occasion, and an interesting program of baritone solos, soprano songs in costume, and baritone and soprano duets will be featured. Miss Allen will wear the gown worn by her great-grandmother, and her recital is called "Songs My Grandma Sang."

Arthur Van Haelst appeared at the American Woman's Club on November 14, with the composer, Daniel Wolf. He sang some of Mr. Wolf's songs, with the composer at the piano. Mr. Wolf, through the courtesy of the Tilloston Bureau, gave a short program of his compositions, the event being given by the National Opera Club of America, of which Baroness von Klenner is president.

Marion Armstrong recently wrote from Canada, where she was making a tour of Nova Scotia and Quebec, that she was having an interesting time, and great success. She sang recently in Moncton and proved herself a very unusual and pleasing artist.

Isabel Richardson Molter Busy

Isabel Richardson Molter was one of the artists who furnished the program for the opening reception of the Cameo Salon of Allied Arts, at the Belmont Hotel in Chicago, on November 2. The gifted American soprano also gave the program at the opening reception of the Washington Heights Music Club in New York on November 10, singing a program built to suit all tastes, including arias from Judas Macabeus by Handel, Elsa's Dream from Lohengrin, the Spring Song of the Robin Woman from Cadman's Shanewis, besides songs by Brahms, Franz, Hermann, Sibella, Wentzell and Muhlert.

Ethel Bartlett and Rae Robertson on Tour

LONDON—Ethel Bartlett and Rae Robertson, whose two-piano recitals have won them international renown, have already entered upon an arduous season's work. Following a London recital with a program full of novelties, they commenced a tour of England, Ireland and Scotland which will be followed by an extensive tour of Germany and Holland. Their visit to Amsterdam is for the purpose of playing the Mozart double concerto with Mengelberg at the Concertgebouw. M. S.

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American Institute of Applied Music in New Quarters

The Interesting Career of Kate S. Chittenden, the Dean—R. Huntington Woodman an Important Member of the Faculty

The American Institute of Applied Music, which recently moved to the sixth floor of a fine old-fashioned apartment house on West 59th Street, New York, is celebrating the forty-third anniversary of its organization and the twenty-ninth year under the directorship of Kate S. Chittenden, the dean.

Miss Chittenden has been one of the prominent musical personalities of New York City for many years, and likes to recall that it was her earliest ambition to be a piano teacher in New York City. Her objective was realized when, as a girl in her teens, she gave her first lessons in the metropolis. Her outstanding work as accompanist for many of the most celebrated artists of that day, including the noted contralto, Antonia Henney, soloist in the Boeckelman Trio, brought her prominence as one of the finest and best paid women accompanists in the city, and developed into her career as an organist and choir director. She held this important post at Calvary Baptist Church for twenty-seven years. First connected with the Metropolitan College as the head of the pedagogy department, she became dean of the reorganized school in 1900; its growth as an important factor in the musical life of New York and its reputation throughout the country have been largely due to Miss Chittenden's unique ideas as to the training of teachers, and her pioneer work in making that training available. She early recognized the dearth of thorough instruction, and the cause of it, and has ever since, with untiring interest and spirit, made effective warfare on the ignorance of untrained teachers.

Thoroughly honest work on the part of her staff and students is her first objective, toward which her keen analytical mind and rare faculty of constructive criticism is directed. Possessed of a happy gift for using the most potent and enlightening language, Miss Chittenden owes much of her success as a teacher and trainer of teachers to her emphatic and delightful use of English, its words and idioms. Difficulties of all sorts disappear under the force of her penetrating, pithy observations and explanations, flavored always with her own inimitable humor. Her ready inventiveness, continually called into play by her acute and sensitive perceptions of the needs of pupils, is always constructive and helpful to them, and tends to cultivate their own resourcefulness. Miss Chittenden's thirty year tenure of office as head of the piano department at Vassar has made her the sympathetic, devoted friend of all girls of college age, and she is perhaps particularly successful with them. However, the American Institute of Applied Music, from its earliest years as the Metropolitan Conservatory, has stood for the ideals of a sincere, thorough, comprehensive training for the beginner, up to the concert artist, these requirements calling for special pedagogical training on the part of the teacher in addition to his pianistic equipment.

The school presents, in addition to its piano work under Miss Chittenden and corps of instructors, courses in theory, history, aesthetics,



ROSA LOW,
who will be heard in her annual New York recital at Town Hall on the evening of December 4. (Nickolas Muray photo).

psychology, teaching repertoire, class criticism, ear-training, and a most interesting Junior String Ensemble, which includes training in elementary theory as well as in ensemble playing.

The advanced courses in theory and composition are in the hands of that eminent composer, organist and teacher, R. Huntington Woodman, whose influence in his chosen field is recognized all over this country; the enthusiasm of his students and the exceptional results of his training are so well known that the mention of his name brings an immediate response wherever musicians meet.

A new class feature in the school this year, and one in which Miss Chittenden herself is particularly interested, is her repertoire course in the piano works of Bach, which deals with these works not only from a technical but also from an analytical and historical standpoint; during the second term the works of Chopin and Schumann will be similarly considered.

While Miss Chittenden has not spent much time in recent years in the teaching of children, nevertheless her piano method has had them directly and forcibly in mind, and her influence upon thousands of children in this country has been exerted not only through their teachers, but also through the delightful atmosphere of the Synthetic Guild recitals, where the little folk have an opportunity to play for each other and for their friends, and thus receive encouragement and training in public performance.

Everyone who has been connected with the school has felt the charm of the friendly atmosphere at the recitals, as well as the lively personal interest taken in each student by Dean Chittenden, which makes the institution over which she presides a vital force in molding character as well as in building musical ideals.

Annabel Morris Buchanan Busy

The recent activities of Annabel Morris Buchanan, composer, have taken her to Bristol, Tenn., where she gave an organ recital in the first Presbyterian Church and a recital at Pulaski, Va.

Her club activities as president of the Virginia State Federation of Music Clubs included addresses at the Fifth District meeting at Danville, Va., and an address at Richmond for the Third District meeting. In her talks Mrs. Buchanan stressed the need of music in the rural schools and of a state music supervisor who would be supplied if there was sufficient demand.

At the Norfolk meeting Mrs. Buchanan was further represented by some of her songs, An Old Song and A Place of Dreams as interpreted by Marjorie Singleton. It is understood that through her musical contributions both in compositions and recital Mrs. Buchanan has been recently elected to an artist membership in the Federation and is to be recommended for recital performances.

Of her organ appearances, the Bristol Herald Courier commented: "Perhaps the two numbers which revealed the versatility of this loved artist were her closing numbers: Introduction to Act 3 of Lohengrin and the Toccata and Fugue in D minor, Bach. Her playing of these numbers brought out the rich tones of the organ and showed fully the ability of the player. The entire program won enthusiastic praise from the audience among whom were many prominent musicians of the city."

Chicago Civic Opera Stars in Sound Films

A contract has been signed by the Chicago Civic Opera Company and the Fox-Case Film Corporation, under which sound pictures, showing artists of the Chicago Civic Opera in familiar environment in and around Chicago, will be made. The pictures are to have their first showings before the forty-two civic opera clubs of metropolitan Chicago and later will be seen in the large movie houses as a part of the regular Fox-Case releases.

Making of the pictures was begun last week, when several of the artists at play on the Indian Hill golf course were photographed.

The purpose of these sound films is to acquaint the Chicago public, and later the people of those cities visited by the Chicago Civic Opera Company on tour, with the private life of the opera stars.

Hart House Quartet Plays at American Legation, Ottawa

On the evening of November 20 the Hart House String Quartet—Geza de Kresz, Milton Blackstone, Harry Asdakian and Boris Hamburg—appeared before dinner guests of the Hon. William Phillips, United States Minister to Canada, and Mrs. Phillips, in the Quebec suite of the Chateau Laurier. A delightful concert was given during the course of which the Debussy quartet was played and also a group of shorter pieces. The Hart House Quartet was cordially received by a distinguished audience.

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(Continued from page 29)

alive. Equally impressive always is the impersonation of Clarence Whitehill, as the malevolent Telramund. Histrionically, both artists were effective, enacting their plotting scene with tragic realism. Grete Stoeckgold was a charming, tender Elsa, a weak, frail, but appealingly beautiful person, while Rudolf Laubenthal made a fervent and impressive hero. Richard Mayr was the King and Arnold Gabor the Herald. None of the singers reacted with the proper enthusiasm to Mr. Riedel's direction, due, perhaps, to their unfamiliarity with his quick and energetic interpretation, though there was no doubt of the sympathy and strength of the whole performance.

MADAME BUTTERFLY, NOVEMBER 21

Puccini's perennially popular Madame Butterfly was given for the first time this season on Thursday evening before an audience which enthusiastically applauded the principals. Elisabeth Rethberg displayed her usual superb artistry and was wooed to an untimely death by the glorious voiced Pinkerton in the person of Gigli. Antonio Scotti's Sharpless continues to win admiration from Metropolitan patrons, and there was a burst of applause for him whenever the occasion permitted. Ina Bourskaya, as Suzuki, did some especially fine singing in the Flower Song with Miss Rethberg, their voices blending effectively and the entire scene being most convincing. Phradie Wells was a charming Kate Pinkerton; Giordano Paltrinieri, the typical bargaining marriage broker, and Pompilio Malatesta gave an excellent characterization of Yamadori. Others in smaller roles were Paolo Ananian (The Uncle-Priest); Paolo Quintini (Yakuside) and Alfredo Gandolfi (The Imperial Commissary). Vincenzo Bellezza conducted.

MIGNON, NOVEMBER 22

Gigli and Bori were in superb form when they performed the melodious old Thomas opera on this night. Miss Bori has an uncanny faculty for appearing just as youthful as any part might ask of her and the illusion she created as the tempestuous little gypsy, especially in the second scene of the second act, was nothing short of a new revelation of her great art. Vocally Miss Bori is always completely satisfying and delightful and the writer was wholly charmed with her limpid singing.

Mr. Gigli gave a fine demonstration of artistic singing throughout the entire performance, but especially was this brought out in the second act as he sang the Adieu Mignon, ne pleure pas. The tenor can bring the thrill of emotion to any staid old opera goer when he sings as he did in this Mignon. He looked exceptionally well, too; he was as dignified and clean cut an appearance as one could desire.

Talia Sabaneeva portrayed Philine, a part which has been sung better at the Metropolitan than on this occasion. Leon Rothier could not be surpassed in the character of Lothario and Mr. Hasselman's conducting was altogether French in spirit.

Angelo Bada, James Wolfe, Ellen Dalossy and Louis D'Angelo completed the cast.

AIDA, NOVEMBER 23 (MATINEE)

For the sake of variety, perhaps, the Metropolitan's second Aida of the season was sung with several changes in the cast. Greta Stoeckgold, in admirable voice, sang the title

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role, with Frederick Jagel as Radames. His performance was traditional, and his voice, rich in timbre, was well suited to the dramatic moments of the score. Marion Telva was the Amneris. The remainder of the cast was quite as it has been: Basiola as Amonasro, Pinza as Ramfis; Macpherson as the King. And Serafin conducted.

DIE WALKURE, NOVEMBER 23

Karl Riedel was the particular star of the Saturday night performance of Walküre, leading the orchestra and singers through an excellent reading of Wagner's score. He repeated the fine impression made previously in Lohengrin, which he conducted because of the resignation of Mr. Rosenstock. It is to be hoped that Mr. Riedel will not be shelved when Mr. Bodanzky takes hold again. Elisabeth Rethberg made a beautiful Sieglinde. She was in particularly good form and sang with a vocal charm that won the audience immediately. Julia Claussen did well by the role of Fricka and there was a new and satisfactory Bruennhilde, Dorothee Manzki. Kirchoff sang Siegmund, and Clarence Whitehill, a familiar Wotan, revealed his artistry to the nth degree. Other parts were in capable hands and added to the pleasure afforded the capacity house.

Artists Everywhere

Elsa Alsen left Hollywood, Cal., on November 12 en route East to fill concert engagements. Her first New York appearance of the season was at the Hotel Astor on November 21 as soloist for the Haarlem Philharmonic. Among other engagements she will appear as guest with the Philadelphia Civic Opera Company.

Dora Becker-Shaffer, violinist and instructor, also makes a specialty of violin lecture recitals, arranging her programs with a view to educational value. Subjects comprise Development of Violin Literature and National Characteristics in Violin Music, and these programs have been frequently heard by schools and colleges.

Mary Louise Curtis Bok, chairman of the Philadelphia Grand Opera Company, announces that Alexandre Kourganoff, Russian tenor, will make his American debut with the Philadelphia Grand Opera Company, in the role of Canio, when Pagliacci is presented at the Academy of Music, on December 9. Mr. Kourganoff is coming directly from Barcelona, where he has just finished a successful season with Chaliapin.

Mildred Dilling, who arrived from Europe on the S. S. Mauretania on November 21 after another successful concert tour of England and the continent, will make her first appearance of the season here on the Community Concert Course in Glens Falls, N. Y., on December 3. Besides other engagements already announced for the harpist, she will play in Norristown, Pa., on December 18. Pottstown, Pa., Norwalk, Conn., and Wilmington, Del., will also hear Dilling during December.

Ethel Fox's sixth December engagement will be with the New York Mendelssohn Glee Club, as soloist, on December 3, in the Hotel Astor ballroom.

Grace G. Gardner, the well known Cincinnati vocal teacher, has re-opened her studio in the Hotel Metropole.

Rita Neve, English pianist, who numbers among her friends a large American public, as well as Prince George of England and other members of the aristocracy, is sure of a large and interested audience at her Town Hall, New York, recital, the date of which is still to be announced. Classic works, along with modernistic piano pieces by English composers, make up a very interesting program.

Tina Paggi, the coloratura soprano, opened the Boston Opera season on Novem-

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ber 11 with Rigoletto and left several days later for the Pacific Coast where she will appear with Bevan's company, probably opening in Traviata.

Marie Sundelius will be the Marguerite when the Philadelphia Civic Opera Company presents Gounod's Faust at the Academy of Music on December 5. Georges Baklanoff, Russian baritone, will appear as Mephistopheles. It will be a gala night with the Civic Opera Company and "Navy Night," for Rear Admiral Latimer and his staff will be present at the opera. The production will be conducted by Alexander Smallens, musical director, and Karl T. F. Schroeder will direct the stage work.

Donald Tripp, president of the Welte-Mignon Organ Co., invited guests on November 17 to hear this company's house-organ of two manuals and twenty stops, including beautiful Chimes. Charles Courboin, well known organist, also of the company, played this instrument to the great enjoyment of all, its characteristics of compactness, variety and beauty of tone bringing general admiration. Harold Fowler, treasurer of the company, with Mrs. Fowler and her aunt, Mathilde Hallam McLewee, were among the invited company.

Philadelphia Civic Opera Gives Rheingold

PHILADELPHIA, PA.—The third performance in the repertory of the Philadelphia Civic Opera Company was Rheingold, given in the Academy of Music on November 21, with the other operas of the Ring soon to follow. Walküre in December and Siegfried and Götterdämmerung in January. It is a big undertaking, but if this first performance forecasts the future—and one recalls the several fine productions given in past seasons—the company may have reasonable confidence in its success and its audience may anticipate a treat.

A notable feature in last evening's performance was the balance and atmosphere maintained throughout this, the most difficult of the Ring to stage, to control dramatically and to declaim musically and vocally. That it was done with a marked degree of success was due first to the excellent work of Alexander Smallens, the conductor, then to the well chosen cast and the effective and

beautiful staging under the direction of Karl Schroeder.

Mr. Smallens conducted the opera as written, without intermission, the music continuing as the scenes dissolved one into the other, which effect heightened the unity and smoothness. The voices of the various members of the cast were finely adapted to Wagnerian roles, except, perhaps, that of Louis Purdy, rather light but, after all, as Froh, god of joy, it was by no means inappropriate and may have been selected with that in view. Fred Patton's Wotan is well remembered in Walküre and he continues to uphold that standard both musically and dramatically, while Fernanda Doria, of the Chicago Civic Opera Company, was excellent as Fricka.

Irene Williams was a surprise in a Wagnerian role, and was admirable and lovely as Freia. Ruth Montague, as Erda, sang her number "Weiche Wotan" in her usual impressive style, and Elizabeth Wynkoop, Marie Buddy and Mabelle Marston were good as the Rhine daughters.

This opera is largely a man's chance and the various characters were portrayed as true to type, while in every case the voices were of excellent quality and the parts very well sung. Louis Dornay was an unmistakably fine Loge, which, with the role of Mime, taken by Bernard Poland, are the two most difficult ones in the opera. Nelson Eddy, as Donner, was in beautiful voice and altogether convincing in the part, as was also Arnold Gabor, of the Metropolitan Opera Company, in the role of Alberich. Mention must be made, too, of the fine work of Herbert Gould and Ralph Jusko, as Fafner and Fasolt. The former, it will be remembered, appeared very successfully with the company last season in the role of Maitre Pierre in Le Chemineau and also in Die Meistersinger as Pogner. M. M. C.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

Advance List of Contest Numbers for the National School Band Contest, 1930

Under the Auspices of the Committee on Instrumental Affairs of the Music Supervisors' National Conference and National Bureau for the Advancement of Music

CLASSES OF PARTICIPANTS

There will be three classes of bands, A, B and C, participating in the National School Band Contest, May, 1930 (place and date to be announced later), with a fourth (Class D) in the state contests under the direct auspices of the National Committee. These classes will compete among themselves but not with each other. They are as follows:

(Class A) Bands from schools of more than 600 enrollment, whether senior high school, junior high school or grammar school, public or private.

(Class B) Bands from schools of more than 250 enrollment, whether senior high school, junior high school, grammar school, public or private.

(Class C) Bands from schools of less than 250 enrollment, whether senior high school, junior high school, grammar school, public or private.

(Class D) Bands from senior high schools, junior high schools and grammar schools, public or private, organized less than one year. These may include pupils who have played in other bands in or out of school. Second bands of high schools will also be admitted, even though organized more than one year, provided no member of such a band has played in any local school band prior to September, 1929. This fact should be certified by the principal.

Each band will play four types of compositions at the National contest, and a similar program is recommended for the state contests:

(1) A warming up march, not to be judged; (2) an assigned composition; (3) one composition to be selected from a list of forty-five prepared by the Committee on Instrumental Affairs of the Music Supervisors' National Conference; (4) two or more well known numbers to be prepared for playing in unison with other bands in its class.

INFORMATION AS TO USE OF REQUIRED AND SELECTIVE NUMBERS IN STATE AND NATIONAL CONTESTS

The required numbers in the National are of considerable difficulty and have been chosen specifically to test the abilities of the better bands, the only ones likely to reach the National. They are not recommended for use in state contests, except in special cases, but they have been included in the selective list, which serves for both state and national contests, together with the numbers recommended as required test pieces in state contests. Bands rehearsing them for state contests will of course be prepared with the required number at the National, and it is for this reason that they have been included in the selective list.

Three alternative assigned numbers have been selected by the National Committee for each class in the state contest. The use of one of these in each class is strongly recommended to all state contest committees, but it is not required as a condition of cooperation by the National Committee. It will be noted that the three numbers offered as suggestions for each class range from fairly difficult to fairly easy, and state committees should assign that one in the respective classes which they believe best suited to the abilities of most of the competing groups. The state required number in each case will be found also in the National selective list, so that bands rehearsing it will be prepared with one of the two main numbers they will need at the National, should they win in the state.

The selective list of forty-five is divided among the different groups of participants, and is graded according to the difficulty of the compositions. Class A and B bands may select numbers from 1 to 29 inclusive; Class C and D bands may select numbers from 16 to 45. The numbers are roughly classified as to difficulty, ranging from No. 1, most difficult, to No. 45, easiest. Band directors choosing numbers from the list should be sure these correspond with the class designated for their organization. State contest committees will do wisely to take their required numbers from the various divisions of the National selective list, if they do not take the numbers recommended as state required numbers. It would be better still for them to adopt the National selective list in full, so that their winning groups may have as wide a choice as possible among the numbers acceptable

at the National contest in addition to the National required numbers.

The National selective list, as well as the numbers suggested as state assigned pieces, have been chosen by the National Committee after a painstaking examination of a great many compositions, and after giving full consideration to the conditions in the different states. Repetition of numbers from previous lists had also to be avoided. It is believed that the choices cannot easily be improved upon, especially as they provide so much latitude for adaptation to local needs.

NATIONAL CONTEST REQUIRED NUMBERS

(Class A) Egmont Overture, Beethoven, O. D., full score published; (Class B) Princesse Jane Overture, Saint-Saens, F., new, full score published; (Class C) Light Cavalry Overture, Suppe, Fillmore, full score published.

STATE ALTERNATIVE REQUIRED NUMBERS

No. 1 is recommended for states in which the band development has reached high standards; No. 2 for states with an average development, and No. 3 for states in which the contests are just starting or where the standards have not been raised.

Class A:
1. Huldigungsmarsch (Wagner) O. Ditson (new)
(Four line score published)

A RHYTHM CHART

A rhythm chart has just been compiled by Forrest L. Buchtel, director of Instrumental music at the Kansas State Teachers' College at Emporia, Kans.

The chart which is shown here is an extension and modification of the "time motions" or "rhythmic-figures" first used in this country in the early nineties by Sterrie A. Weaber of Westfield, Mass., and who, at that time, was a tremendous power in the field of public school music.

This rhythmic figure idea is successfully used in one form or another by many institutions of teacher-training as well as in public schools throughout the country. The basal pedagogical factor is the teaching of time and rhythm by imitation instead of by arithmetical analysis as has so often been done—and which teaches nothing of the rhythm, excepting its arithmetical value.

This new adaptation of the chart is for players of instruments. Rhythmic figures have long been in use for singing in the schools, especially in the East.

The following suggestions are made with reference to the practical use of the chart: No attempt has been made to give an exhaustive chart. It is comprehensive, easy to analyze, and meets all needs of the ordinary player.

Consider first the figures for 2/4 measure. At first glance it would seem that there are



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Rhythmic Figures (for 2-4 measure)

2. Light Cavalry Overture (Suppe)....Fillmore
(Full score published)
3. Wedding Day at Trolhaugen (Grieg).....Carl Fischer
(Three line score)
Class B:
1. Stradella Overture (Flotow).....Carl Fischer
(Three line score)
2. Song of the Marching Men (Hadley).....Oliver Ditson
(Two line score)
3. Sea Gardens (Cooke).....T. Presser
(Two line score)
Class C:
1. Prelude (Beghion).....Carl Fischer
(Full score)
2. Bridal Song from Rustic Wedding Symphony (Goldmark).....Carl Fischer
(Four line score)
3. Rhinefeels Overture (Gruenwald) John Church
(Two line score)

(Continued on page 44)

Wisconsin Teachers' Association Meets

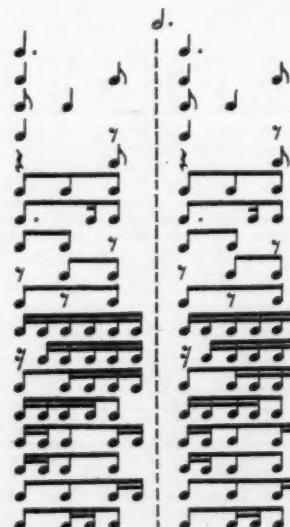
On November 7, 8, and 9, the Wisconsin Teachers' Association held its annual convention in Milwaukee. Over 12,000 teachers were present to enjoy the interesting and instructive program, music playing an important part. The forenoons were devoted to the general sessions, while the different sections met in the afternoon. At the first general session music was provided by the Concert Band of the Boys Technical High School, H. C. Taylor directing. This fine band played the following numbers: March, The Line (F. H. Bertram); Overture, Panorama (C. J. Barnhouse); March, In Honor Bound (W. H. Kiefer); Overture, Alda (W. Dwight McCaughey), and Marches, Tech Victorious (H. C. Taylor) and On Wisconsin (W. J. Purdy).

A quartet of school masters, the four "Bills"—William M. Swain of Milwaukee, William G. Kastner of Milwaukee, Wil-

only thirteen figures represented. However, when you notice that eleven of these figures have eleven combinations, you will realize there are eleven times eleven, or 121 possible figures. For example, suppose you take the quarter-note on the first beat and combine it with each of the eleven groups on the second beat—eleven musical figures will result. Then take the second group on the first beat and combine with each of the eleven groups on the second beat—eleven more musical figures are obtained. Continue until all possible combinations have been used.

Then follow a similar course in combining the groups to form the figures in 6/8 measure.

Be sure to have the pupil sing the figures before he tries to play them. If desirable, have the pupil play the figures on a single, repeated tone before applying them to a series of tones. Notice the following adaptations for analysis or drill: for 3/4 measure, merely add one more beat (quarter-note or its equivalent) to a measure of 2/4. For 4/4 measure, use two measures of 2/4. For Alla Breve double the value of each note represented (quarter-note becomes a half-note, two-eighth notes become two quarters, etc.) For 9/8 measure, add one more beat (dotted quarter-note or its equivalent) to a measure of 6/8. For 12/8 use two measures of 6/8.



Rhythmic Figures (for 6-8 measure)

lian T. Darling of Wamatoosa, and William F. Buboltz of West Allis—sang Reaping (Clarke), Lead Kindly Light (Buck), Would God I were a Tender Apple Blossom (Osgood), Deep River (Burleigh) and Swing Along (Cook).

Group singing at all general sessions was led by E. B. Gordon of the University of Wisconsin.

On Friday morning the Cudahy High School Band, directed by Oscar E. Kluck, entertained the teachers with the following program, which was exceedingly well played: The Gypsy Festival (Hays), Spring Song (Mendelssohn), Valse Ciribribin (Pestalozza), Wedding March (Mendelssohn), The Lost Chord (Sullivan), Pride of the U. S. A. (O'Neill).

The Philharmonic Chorus of the Milwaukee Teachers' Association, under the expert direction of Alfred Hiles Bergen, sang Moonlight (Beethoven), River, River (Zoltan), On the Steppes (Gretchaninoff) and The Flower Fair at Peking (Marsh).

Saturday morning brought forth the Shorewood High School Band, Sandy Smith, director, in the following program: Washington Post (Sousa), Fierrabas (Schubert), Mt. Healthy (Beams), A Japanese Sunset (Deppen), The Jolly Coppersmith (Peters), and El Capitan (Sousa).

The Men's Club of the Milwaukee State Teachers' College presented the following selections under its leader, S. A. Thorn: Glee Club—Swing Along (Cook), Home to My Cabin (Bliss), and The Two Grenadiers (Schumann); Quartet—Hush, Yo' Honey, Hush (Parks) and Crossing the Bar (Parks); Glee Club—Silent Mead (Emerson) and Alma Mater (Meissner).

The section meetings in the afternoon also featured music on their programs. The music section itself met on Thursday and Friday afternoon and presented the following program with Anna Johannsen of Milwaukee presiding:

Thursday, November 7—

(A) Demonstration of various string ensembles. Violin quartet, Mi Viejo Amor (Oteo), arranged by Maddy, West Division High School, Gola W. Coffelt, director. Violin and viola, Scherzo (Kalliwoda), Bay View High School, Alfred Niefer, director. String quartet, Mozart, Riverside High School, Ellen Sargent, director.

String quintette, Reverie (MacDowell), Bay View High School, Alfred Niefer, director. Piano quintette, Furiant, Dvorak, op. 81, North Division High School, Eleanor Sukow, director.

Ten minute talk on String Instruments, Their Problems and Requirements, Hugo Anhalt, Milwaukee State Teachers' College.

(B) Demonstration of various woodwind ensembles. Three Flutes and one Clarinet, Rondo (Walckiere), Lincoln High School, Etna Strohm, director.

Oboe, English horn and bassoon, Melody (Klaesert), North Division High School, Joseph Bergeim, director.

Clarinet Quartet, Elfins Dance (Grieg), North Division High School, Joseph Bergeim, director.

Two clarinets, alto and bass clarinet, Selected, South Division High School, Louis B. Goodrich, director.

Ten minute talk on Woodwind Instruments, Their Problems and Requirements, by Peter Michelson, Richland Center, Wis.

(C) Demonstration of various brass ensembles—French horn quartet, German Folk Song (Brahms), Lyle Hutton, teacher.

Two Trumpets, horn and trombone, Hymn (Luther), South Division High School, Louis B. Goodrich, director.

Brass sextette, Selected, Kosciusko Prevacational School, Harry Krueger, director.

Ten minute talk on Brass Instruments, Their Problems and Requirements, by Joseph Bergem, North Division High School, Milwaukee.

(D) Harp and string ensemble, Serenade from the Ballet Les Millions d'Arlequin (Drigo), Emma Osgood Moore, director.

String, woodwind and brass ensemble, Andante from A Major Symphony No. 4 (Mendelssohn) and Valse des Fleurs (Tschaikowsky), Riverside High School, Ellen Sargent, director.

General discussion.

Friday, November 8—

(A) Demonstration with an eighth grade chorus of What a Supervisor Does When Visiting an Eighth Grade Chorus, with an eighth grade chorus from the Center Street School, Milwaukee, trained by Catherine Dolan, Lillian Gunnis, District Supervisor in the Grade Schools, Milwaukee.

Discussion.

(B) Demonstration of A Capella Singing with the combined choruses of Riverside and West Division High Schools, trained by Ellen Sargent, and G. W. Coffelt, led by Noble Cain of the Nicolaus Semper High School, Chicago, Ill.

Hymn to Music.....Dudley Buck
Swing Low Sweet Chariot. Arr. by Noble Cain
Carol of the Russ Children. Arr. by Gaul General discussion.

At a luncheon on Friday the music supervisors and teachers met in a pleasant social way at the Schroeder Hotel. During this luncheon Esther Lehmann, of the South Division High School of Milwaukee, gave a delightful informal talk on "Music I Heard in Europe." About 500 teachers attended the meetings of the Music Section.

MUSIC IN THE SCHOOLS AND COLLEGES

National High School Orchestra

to Play in Two Sections in 1930

Two novel and significant developments will mark the activities of the 1930 National High School Orchestra, now in the process of organization.

One is that the orchestra will play in two sections instead of one as heretofore. The other is that the orchestra will go "on tour," giving public concerts in Philadelphia, New York and Washington.

Section A of the orchestra will play in Atlantic City, N. J., in connection with the meeting of the Department of Superintendence of the National Education Association to be held there February 23-27, while Section B will gather about a month later in Chicago for the Music Supervisors' National Conference, March 21-26. Conductors of the Atlantic City orchestra will be Walter Damrosch and J. E. Maddy, while the conductors for the Chicago orchestra will be Mr. Maddy and Frederick A. Stock.

Immediately following the final program of the Department of Superintendence convention in Atlantic City, a select group of 200 players from the National High School Orchestra will travel to Philadelphia where they will give a concert on February 27, at the Metropolitan Opera House, under the auspices of the Philadelphia Civic Music Association. The following evening, February 28, the group will play in Carnegie Hall, New York City, at a concert sponsored by John Erskine, after which a reception will be given for the orchestra members at the Juilliard School of Music. On March 1, the orchestra will give a concert at the new Constitution Hall, Washington, D. C., sponsored by Mrs. (Senator) A. H. Vandenberg. This will be an invitation concert at which a large number of government officials will be present.

The orchestra group that will go on tour will be made up of selected players who were trained at the National High School Orchestra and Band Camp at Interlochen, Mich., last summer. The programs, which were rehearsed at the Camp, include more difficult numbers than those included on the Atlantic City or Chicago programs.

While the personnel of the two orchestra sections will be entirely different, the organization and management will be the same in both cases. Each section will number about 300 players. No player will be permitted to play in both sections, but the student is free to indicate in his application which organization he wishes to enter and also whether he wishes to be considered for the other group if not accepted for the one of his choice.

Membership in either section of the orchestra is open to high school students of excellent character who are also fine musicians and loyal members of their school organiza-

tions. Each applicant must be recommended by his school superintendent or principal and music supervisor. Players will be selected on merit as evidenced in their applications. Preference will be given first to the best player entered from each state and second, to players who have been previous members of the National High School Orchestra and Band Camp. Supervisors having talented students should communicate at once with Mr. Maddy.

Selection of players will be made on December 15 and students notified of their acceptance or non-acceptance on that date. Accepted players will be expected to send checks for \$25 before January 1, 1930, as an assurance of good faith and to cover the cost of their hotel accommodations during their stay in Atlantic City or Chicago. Music will be sent out on January 1, for advance practice, and the players will be required to master their music before the orchestra assembles.

* * *

New Teaching Material

(Ginn and Company, New York City)

Assembly Songs and Choruses, collected and arranged by Randall J. Condon, Helen S. Leavitt, and Elbridge W. Newton. This new songbook for high schools is unusually complete, containing as it does hymns, carols, art songs of master composers, excerpts from operas and oratorios, folk songs, ballads, sea songs, students songs, national anthems, lullabies, and well-known songs.

Care has been taken, evidently, to compile a book which will not go out of date musically, or pall on the taste, through the inclusion of songs of low intrinsic musical merit.

All the songs are of as high a standard poetically as musically. There are songs for all occasions, for every type of student. Especially interesting is the fact that this book may well be used as the high school hymnal, for it contains over seventy beautiful hymns. The arrangements are artistic but simple. The vocal parts are adapted to the average voice, and none are difficult. The piano accompaniments are easy enough to be played by any student accompanist. The excellent printing, strong paper, and durable binding of this book insure it a long life of usefulness.

(Arthur P. Schmidt, Boston and New York)

Sing With Me, by G. A. Grant-Schaefer—Little songs for children including some titles as Morning Song, Afternoon, Baby Stars, The Climbing Bell, Collecting Pennies, Happy Vacation Days, Jack Frost, My Flag, The Wind, and a number of others. Forty songs for the very early grades. Octavo,

twenty pages. Fine for kindergarten and early grade work.

The Little Angel Band (Old Negro Song) for mixed voices, by Grant-Schaefer. Pickaninny's Sandman, a trio for women's voices by Ernest Harry Adams.

(Carl Fischer, Inc., New York City)

Iltis Piano Books for Class and Individual Instruction, by Leon L. Iltis, with original drawings by Kate Seredy. Up to the present time Book I and Book II have been published. Simple, but soundly arranged, pedagogical work with blank pages at the back of the book for music writing. Just the thing for little tots.

A Garland of Yuletide Melodies (twenty-four songs with piano and organ accompaniment) collected and edited by Carl F. Pfatteicher, director of music at Phillips Academy, Andover, Mass. The book, which is dedicated to Schumann-Heink, is a collection of old carols with words, melody and piano accompaniment.

At the Court of Santa Claus, a musical play in one act (prologue and two scenes) for elementary grades. The music, lyrics, and book is by Maude Orlita Wallace. Suggestions regarding costumes, for the eighteen characters, are included, and also directions for the use of rhythm band instruments. For the very early grades—twenty-eight pages.

* * *

Los Angeles Community Music

That Los Angeles is rapidly becoming a city of music lovers, as well as sport enthusiasts, is the conclusion which may be drawn from the report of the City Playground and Recreation Department showing that close to two million people enjoyed recreational musical activities organized and sponsored by Glenn M. Tindall, supervisor of music in the department, during the fiscal year ending July 1. The huge total of 1,988,610 people included both the persons who participated in musical activities and those who derived their recreation by listening.

Most encouraging of all is the figure given for actual participants. A total of 613,463 persons took part in the various musical groups developed in other departmental musical activities. These groups included bands, ukulele orchestras, toy symphony orchestras, community sings, harmonica bands, and many other types of participating organizations. Something of interest was provided for all ages.

For the smallest children, too young to understand or participate in a more advanced type of musical activity, the "toy symphony" has been organized at the various city playgrounds. Each child, who is a member of a toy symphony is given a tambourine, a drum, a bell, a cymbal, or any other object with which he can keep time, and he is then taught to maintain the rhythm of simple musical selections.

For the older child, numerous harmonica bands and ukulele orchestras have been developed. The harmonica especially has been found an excellent instrument with which to introduce boys and girls to the fundamentals of music. Starting with simple pieces, the players rapidly acquire a mastery of this homely instrument and soon are able to

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formerly supervisor of music appreciation in the Cleveland Public Schools, and now Educational Director for the Radio Corporation of America, who has taught in all types of schools from rural to university during the course of her career as an educator.



In addition to her music study with Chicago teachers, Miss Keith received her academic degree from the University of Wisconsin in 1916. She has devoted several years to community recreation, having been director of amateur dramatics for the New England Division of War Camp Community Service during two years of the war. She has also acted as community song leader in summer Chautauquas, and from 1922-1923 was a member of the Educational staff of the Victor Talking Machine Company, lecturing at schools and universities from coast to coast.

Miss Keith has supervised music in Madison and LaCrosse, Wis. She has also taught at the Cleveland School of Education and at Wisconsin University Summer School during recent years. She is chairman of the Music Appreciation Committee of the Music Supervisors' National Conference and a member of the Public School Music Committee of the National Federation of Music Clubs. She is also one of a group of sixteen appointed by the Secretary of the Interior to study the problem of radio in schools for the National Bureau of Education.

play selections from grand opera. Youthful harmonica players often acquire interest in more advanced instruments also.

Orchestras organized by the Playground and Recreation Department are usually of the community type. These are developed at the municipal recreation centers and offer the opportunity for any one sufficiently proficient in playing an orchestra instrument to join. Outstanding examples of successful community orchestras so organized are the San Pedro Civic Orchestra, which plays standard classics and symphonic works; the Watts Symphony Orchestra, and many others. A new orchestra of this kind is now being organized at the Exposition Community Club House.

Through the medium of community singing, thousands of other persons, not neces-

(Continued on page 44)

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MUSIC IN THE SCHOOLS AND COLLEGES

National School Band Concert Numbers

(Continued from page 42)

Class D:

1. Spirit of Youth Overture (Sordillo) (Four line score) Carl Fischer
2. Schumann Suite (Clark) G. Schirmer (Six line score)
3. Attila Overture (Karoly) Carl Fischer (Four line score)

Difficulty of the composition will naturally be taken into consideration in close decisions.

NATIONAL CONTEST SELECTIVE LIST
(Recommended also for use in state contests)

Class A and B bands may select numbers from 1 to 29 inclusive;

Class C and D bands may select numbers from 16 to 45. The numbers are roughly classified as to difficulty, ranging from No. 1, most difficult, to No. 45, easiest.

1. Scenes from Nibelungen Ring (Wagner) C. F. J185 (Wotan's Abschied) (Three line score)
2. First Hungarian Rhapsody (Liszt) C. F. G15 (Two line score)
3. Phaeton Symphonic Poem (Saint-Saens) C. F. J168 (Two line score)
4. Egmont Overture (Beethoven) O. D. (Full score published)
5. Barber of Seville Overture (Rossini) C. F. (Two line score)
6. Orpheus in der Unterwelt (Offenbach) (Two line score) C. F. J225
7. Princess Jaume Overture (Saint-Saens) C. F. (Full score)
8. Slavic Rhapsody (Friedmann) C. F. J200 (Two line score)
9. Huldigungsmarsch (Wagner) O. D. (Four line score)
10. The Bard of Buckeye (Raymond) Fillmore CB59 (Two line score)
11. Finlandia (Sibelius) O. Ditson (Full score)
12. Prelude in G minor (Rachmaninoff) C. F. U1534 (Two line score)
13. Mascarade Suite, Nos. 1, 3 and 5 (Lacome) C. F. J269 (Two line score)
14. Stradella Overture (Flotow) C. F. (Two line score)
15. Grand Festival Overture (Reissiger) C. F. J275 (Two line score)
16. Light Cavalry Overture (Suppe) Fillmore (Full score)
17. Swedish Coronation March (Swendsen) C. F. (Two line score)
18. Song of the Marching Men (Hadley) O. Ditson MBJ76 (Two line score)
19. Prelude and Berceuse (Jaernefelt) C. F. U1500 (Three line score)
20. Down South (Myddleton) Marks (Three line score)

21. Wedding Day at Troldhaugen (Grieg) C. F. (Two line score)
22. Midsummer Night's Serenade (Albeniz) (Two line score) G. Schirmer C22
23. Albumleaf (Wagner) C. F. J85 (Two line score)
24. Nocturne from Midsumernight's Dream (Mendelssohn) C. F. G65 (Three line score)
25. Sea Garden (Cooke) Presser (Two line score)
26. Rhinegold Overture (Gruenwald) Church No. 513 (Two line score)
27. Prelude from Suite Ancienne (Hadley) C. F. (Full score)
28. A Night in Spain (Massenet) O. Ditson (Two line score)
29. Adoration (Borowski) C. F. U1514 (Three line score)
30. Prelude (Beghain) C. F. (Full score)
31. Schumann Suite (Clark) G. Schirmer (Six line score)
32. Bridal Song from Rustic Wedding Symphony (Goldmark) C. F. U1240 (Two line score)
33. Moonlight Sonata, First Movement (Beethoven) C. F. G2 (Three line score)
34. Songs My Mother Taught Me (Dvorak) C. F. (Three line score)
35. Arabian Dance (Crist) C. F. (Three line score)
36. Menet in G (Beethoven) C. F. (Two line score)
37. Traumerei (Jensen) C. F. (Two line score)
38. Atlantis Suite, First Movement (Safranek) C. F. (Two line score)
39. Orientale (Cui) C. F. (Three line score)
40. Sullivan's Operatic Gems (Seredy) C. F. (Two line score)
41. Melody in F (Rabinstein) C. F. (Two line score)
42. Spirit of Youth Overture (Sordillo) C. F. (Four line score)
43. Quietude (Gregh) C. F. (Three line score)
44. Attila Overture (Karoly) C. F. (Four line score)
45. After Sunset (Pryor) C. F. (One line Conductor Part)

Notes From the Field

LOUISIANA

Shreveport.—Centenary College of Louisiana, the oldest school with continuous service west of the Mississippi, is enjoying remarkable increase in the music department. All the faculty is fully booked and the most successful year is anticipated.

The Men's Glee Club, under the direction of Marguerite Gordon Nickerson, numbers about fifty men, and the Girls' Choral Club, under the direction of Francis Wheeler, has a like number of members. Both organizations will make tours during the year throughout the state.

Louisiana State University has recently presented the faculty members in recital.

Bradford J. Morse gave an interesting program of classics with Frank Collins, Jr., as accompanist. At this program a radio and phonograph were given to the music school. Carleton Liddle also gave a program and Oranay Ballinger Welch, violinist; Roxine Beard, soprano; Ernest Rolston, tenor, and Carleton Liddle, pianist, have each presented a program under the auspices of the Music Department since its opening in September.

NEW YORK

Elmira.—Approximately twenty school bands and orchestras will be heard in Elmira next spring when the first annual convention of the Southern Tier Music Festival Association is held in this city.

Organization of the association was effected at the Southern District convention of the New York State Teachers' Association in Binghamton. George J. Abbott, director of music in the Elmira public schools, was elected president.

No definite date has been selected by the convention committee for the affair, but it is likely that the meeting will be held in April prior to the regular May concerts of the instrumental groups.

Bands and orchestras from Binghamton, Waverly, Owego, Cortland, Endicott, Ithaca, Corning, Hornell, Bath, Elmira Heights and Elmira will play at the State Armory on the convention day. Preliminary plans call for a street parade in the morning, an orchestral concert in the afternoon, and a band concert at night.

The organizations will arrive in the city in the morning in busses and will leave following the evening concert. Plans are being made for the feeding of the 1,000 youngsters.

The musical organizations will participate in no contests, Mr. Abbott says. They are being brought to this city for inspirational purposes that they may gain something from hearing others play. Mr. Abbott says there will be no judges, and all awards, if any, will be made by the press.

Members of the new organization include the following directors of music: Thomas H. Giespie, Endicott; Ray L. Hartley, Binghamton; Charles Corwin, Corning; Willard Green, Cortland.

North Dakota

Minot.—Twenty-four towns in North Dakota were represented in the first all state high school chorus which was organized by Fanny Amidon, Valley City, as a feature of the Forty-second annual North Dakota Education Association, held in Minot during the week.

The chorus demonstrated something of the new ideas in education which modern educators are working out and was pronounced a success by the hundreds of visitors who

gathered in the Minot Senior High School Auditorium to hear the singers, and by Miss Amidon and by Peter W. Dykema, who came from Columbia University, New York City, to direct the chorus.

The following towns and cities were represented: Dickinson, Harriet S. Fuller; Wahpeton, Alice C. Persons; Hillsboro, Dora M. Anderson; Westhope, Margaret M. Akin; Van Hook, V. Marie Paulson; Cooperstown, Louise E. Peterson; Rolette, Helen D. Norman; Bowbells, Pearl E. Weeks; Edgeley, Irene Jacobson; Petersburg, Hilda Kirkland; Flaxton, Lucile Zimmerman; Plaza, Alice Fedje; Valley City Training School, Fannie Amidon; Stanley, Belinda Ellingson; Souris, Lorna Fairfield; Taylor, Geo. Luchsinger; Glenburn, R. E. Allison; Beach, Faith Nichols; Velva, C. L. Codding; Minot, May Renwald; Minot Training School, Jean Gilbert Jones; Minnewaukan, Elmer Skeie; Fargo, Mr. Sarlien; Manzano, K. F. Lohn.

If any numbers could be considered outstanding they would be the following: I Ain't Gwine Study War No More, Brahms' Lullaby, Dancers, Jerusalem (Gallia).

Washington

Chehalis.—Leonard S. Odegaard, supervisor of music in the public schools and teacher of Melvin Hansen, pianist, presented his pupil in a piano recital in the senior high school building here. Mr. Hansen's program was made up of selections by Bach, Schumann, Chopin, Rachmaninoff, MacDowell and Grainger. Mrs. J. M. Stone was accompanist for John Monroe, violinist, who assisted Mr. Hansen.

Los Angeles Community Music

(Continued from page 43)

sarily familiar with any musical instrument or acquainted with fundamentals of music, are able to take part in real musical recreation. Community singing groups are developed at the city's recreation centers and other places, and the popularity of this form of play is amply demonstrated by the total of 250,000 persons estimated to have taken part during the past year.

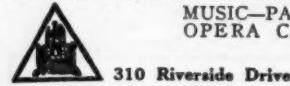
Musical enterprises of a city-wide nature have also given many thousands a real enjoyment of music. Such was the great Festival of Music held in the Hollywood Bowl last year in connection with the World Sunday-School Convention and the Christmas carol program of last year which resulted in 15,000 persons singing Yuletide songs upon the city's streets. The latter program, on a larger scale, will be repeated this Christmas.

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(Continued from page 9)

to believe the best of every aspirant, and is free to admit that his opinions may at times be quite the reverse of others, but always states the reason for his artistic beliefs. The writer manifests sympathy for anyone who seems sincerely endeavoring to create something worthy, and often commends, in whole or in part (giving his reasons), compositions that would arouse the wrath of Brahms; cause Wagner to wince, and even Strauss to squirm.

But our conscientious authority is not absolutely omnivorous. When he encounters something he cannot abide he does not hesitate to say so. In some severe instances he quotes the opinions of fellow modernists. For instance, a disciple of Schonberg having brought forth a specimen that "betokens the dissolution of all that has hitherto been regarded as music—compared with which Katzenmusik is endurable", the writer then leaves further discussion to a colleague of the composer, who says, "We wish to draw the veil of neighborly love over this work which follows the principles of Schonberg to the limits of absurdity."

In closing it must be mentioned that this unusual work of Dr. Altmann is valuable not only to executive artists but also to lecturers and teachers of musical history, many personal incidents and much historical data being quoted that are new to most of us.

That any human being who has had the patience to play through the hundreds of chamber compositions herein registered, plow through all books referring to them and yet preserve his youthful enthusiasm, is truly astonishing. Only through this achievement was it evidently possible for the author to scatter throughout his Baedeker such charming and instructive marginalia that

one can take it up at odd moments—open it at random—and be edified.

A Real Musical Who's Who

The Deutsche Musiker-Lexikon, edited by Dr. Erich H. Müller and published by Wilhelm Limpert, Dresden, has just come to hand. It is a most up-to-date book, the foreword being signed by Dr. Müller, June 7, 1929. There are 825 large-sized pages in the book, with the names of all the German musicians one ever heard of and a great many one never heard of. The details of these musicians' lives are given as completely as possible, and space is saved by a system of abbreviations that will prove a little puzzling until one becomes accustomed to it. However, the most important facts are indicated at the top of each article. For instance, one reads: "Kaminski, Heinrich, Komp. 4, vii 86 Tiengen (Schwarzwald)—V: Paul Xaver K Pfarrer: M: Mathilde Barro—Gymn. Konstanzer u. Bonn, Univ. Heidelberg—MStud: b. Wilhelm Klatté, Hugo Kaun u. Paul Juon Berlin." This means, being interpreted, "Heinrich Kaminski, born July 4, 1886, at Tiengen in the Schwarzwald. His father was the Rev. Paul Xaver Kaminski, his mother Mathilde Barro. He went to school at Konstanzer and Bonn and to the University of Heidelberg, and he pursued his music studies with William Klatté, Hugo Kaun and Paul Juon in Berlin." There follow details of his career, what he has composed, his publishers, and so on.

It is a pity that this work does not, so far as this reviewer can discover, reach to any great extent beyond Germany and the neighboring countries. One finds an occasional name from outside, but for the most part even the great musicians of France, Italy and Spain are omitted. However, the book would be unwieldy if it contained any more than it does, and for information about any contemporary musician in Northeastern Europe it seems that this fine Who's Who must prove invaluable. Certainly it is a welcome addition to the music editor's desk.

PUBLICATIONS

(G. Schirmer, Inc., New York)

The Musical Quarterly, October.—One of the most interesting articles in this edition of the Quarterly is entitled "Jazz—Debit and Credit," by Paul Fritz Laubenstein of New London, Conn. Mr. Laubenstein does not, apparently, intend to take sides in the matter, but one cannot but feel that the author is no lover of jazz. His trial of the criminal is, however, as unbiased as may be, and he calls witnesses to testify on both sides. There is a page in facsimile from the orchestra score of New Year's Eve in New York by Werner Janssen, published by C. C. Birchard & Co., a jazz symphonic poem which uses, in addition to the ordinary instruments of the symphonic orchestra, piano, tenor banjo and three saxophones.

The contents of this issue of the quarterly are as varied as usual, dealing as they do with music of the olden time, folk music, contemporary music, and so on. There is an amusing sketch by Carl Engel, who now edits the Quarterly, entitled Concert A. D. 2025.

(John Church Company, Cincinnati, Ohio)

Melody of the Indian Night, a song, by Alexander MacFadyen.—Mr. MacFadyen is always melodic in a delicate sort of manner, and never more so than in this work. It starts off gently to the words: "I fell asleep hearing melody," and after a little more than a page of music, which ends in a brief passage in the nature of a recitative, a new melodic line is introduced of a broad character, and richly accompanied. The voice in this runs up to a high B flat on a fortissimo, and then drops away, and the song ends a few bars later with a delicate pianissimo. Although very brief, this song shows Mr. MacFadyen's masterly knowledge of the art of making music, and is effective.

(Carl Fischer, Inc., New York)

Three Works by Leopold Godowsky, for violin and violin and piano. The separate titles are Waltz Poems, Nos. 1 and 2, and The Avowal (Poem No. 2). The Waltz Poems are published in their piano form, which is presumably the original, and also for violin and piano. In both forms the music is as lovely as one must always expect it to be when it comes from the pen of the highly gifted Godowsky. The same is true of The Avowal (Poem No. 2), for violin and piano, which has a melody of the nature almost of a folk song, but with that rich colored fabric of harmony and counterpoint which is always so amazing in Godowsky's compositions. This composer has succeeded in developing a style which is extraordinarily complex, but which sounds almost simple and is always pleasing. His pianistic technic, as utilized in his compositions, is entirely his own, and is, if one may so term it, a combination of the meth-

ods of Bach, of Chopin and of Liszt. His Waltzes have the true Viennese flavor, and should become popular.

(The Arthur P. Schmidt Co., New York)

Air and Gavotte for string orchestra, by Arthur Foote. Score and parts.—This work was originally copyrighted in 1891, again in 1919, and finally in 1929, the latter copyright presumably applying to this orchestra arrangement. The music is attractive, and this arrangement will prove valuable for use in schools.

Camille, scène de ballet, for piano, by Ernest Harry Adams.—This is a piano waltz of quite brilliant character, though of moderate difficulty. It utilizes chromatics in the harmonies as well as in the melodies, and is graceful and pretty.

(Dramamount Association, Pittsburgh)

Songs, Second Series, by T. Carl Whitmer.—The volume contains eleven songs, nine for low voice, one for medium voice and one for high voice. The music is strikingly original and evidently created by a master of harmonic resource. All of the accompaniments are full of a color that is as individual as it is charming. There is sonority and tenderness in these works, nobility and sympathy, and, above all, keen musical insight and deep comprehension of the meaning and sentiment of the texts. Although the poems are, so far as one can see, in no way connected, yet the set of songs might well be used as a cycle. This is lovely music and deserves to be widely sung.

(C. A. Gries, New York)

Modern School of Velocity (for piano), by Alfred Rose.—These are two volumes of twenty-five pages each, consisting of studies for the development of both hands, intended for students in the lower and medium grades. They are somewhat in the style of Czerny, but of vastly more musical depth, awakening and retaining the interest of the player, and are dedicated to Prof. Gries, a leader in the New York pianistic profession. The same composer's opus 9, Twelve Poetical Studies, are similar in technical outline, each study having a title, leading to proper expression and interpretation.

(G. Ricordi & Co., Inc., New York)

You'll Love Me Yet, A Sailor Sings and Song of Ylen, three songs by Marshall Kernochan.—Robert Browning, author of You'll Love Me Yet, has a worthy coadjutor in Marshall Kernochan, the song having a tender melody, twice repeated, a graceful persistent figure in the accompaniment, with triumphant close for both voice and piano at the close; compass D to F sharp. A Sailor Sings is in hearty folk song style, melodiously popular in style; range, F to A. Song of Ylen poem by Richard Hovey, is truly beautiful music, worthy of a Strauss, with sensitive, deeply felt harmonies and lovely melody. . . . If there is any defect it is that of brevity (only thirty-four measures). Range from D to F.

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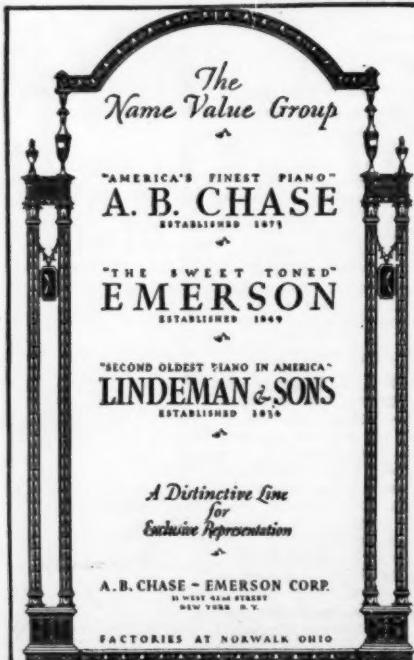
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EXPRESSIONS

A Dangerous Condition in the Radio Industry—Overproduction, and Its Attendant Evils—The Radio Stencil and Its Disruptive Effect on Retail Selling—The Danger Line for Radio Dealers and the Way Out

There is a somewhat tangled condition in the radio field at the present time. Many are talking about the effects of the recent stock market debacle that brought many individuals to personal contamination as to the question of profit and loss, and a problem to many in the distribution field as to whether it is well to order or not to order, and this reflects as a matter of course upon the industrial field.

The piano dealer who has been handling radios is probably "in the air" as to whether he shall continue and dispose of his stock at a loss, just as he probably has as to his stock that he may have messed around with in the stock market. The question of profit and loss as to the handling of radios is one at the present time carrying an aspect of a scrambled egg, and the crux of the scrambled egg being of a past due nature. In other words, the scrambled egg is not fresh.

The radio situation has been brought about not through the stock market troubles, but through risky distribution methods on the part of the industrial side of the comparatively new musical instrument. It would seem as though the radio manufacturers had picked up the bad side of the piano business, and through the stencil and unwise distribution methods have brought about a revulsion on the part of dealers throughout the country in the handling of the radio. If there have been big profits for the piano dealers in the handling of radios, it has not made itself evident to the one who studies distribution methods in a casual way. There may be experts who can figure for the piano dealer that it is a wise thing to carry on with the radio.

Mistakes of the Past

The piano dealers, however, have had their experience with the phonograph and the talking machine. They made the grave mistake of placing the recording instruments above the piano, and the lack of interest in the piano was responsible for the loss of many sales, for a half-hearted attention to piano sales means that there is not that cultivation of prospects that insures the profit making in that direction.

It may be that there have been profits in the radio, but certainly present conditions, as exhibited through the advertising of the retail dealers, especially in New York City, does not carry with it any building of confidence in the future of the radio, if present distribution methods on the part of the manufacturers are carried on with an over-production that is being forced on the dealers, the same as the automobile dealers are being ridden over by the manufacturers of the speed wagons. This is bound to react and bring about the same conditions that surround the recording machines, such as the phonographs and talking machines, at the present time.

Probably it is well that the radio manufacturers are forcing a distribution through the cutting of prices in the effort to unload on the public the over-production that has been brought about through over-confidence as to the ability of dealers throughout the country to sell the products of their factories.

The Aftermath

It looks good to the manufacturers of radios to claim that they are turning out so many thousands of instruments per day, but it does not look so good when this great production is spread out over the country and placed in the hands of those who really do not know how to handle such instruments. This is bringing about a competition on the same block with those who are capable of handling such a product, and not giving territorial rights or arranging so that the distribution aspect equable to the dealers representing the different makes without the deter-

iorating influences of the stencils that have permeated the production of radios throughout the industry.

The same blight is being cast over the radio through the stencil as was cast over the piano in the days of the "special sales" and all that pertained to tearing down the respect of the people for the piano. It seems as though the radio is going through exactly the same phases as to the piano through the stencil. This illness has been overcome as to the piano, but at what a cost!

When one picks up the daily papers of this period of the year, there are radio advertisements that offer special bargains of well known makes in the efforts to dispose of over-production. How the radio men expect to revive the prices that have existed is not to be explained by word of mouth, but will have to show its results through what comes to the manufacturers through their dealers.

The "Town Crier," published in the interests of the Radio-victor Corporation of America, has, in its October-November number, the following leading article, which may be accepted as an editorial that has the aspects of the editorial of a trade paper. It is as follows:

There are More Dollars in Selling Radio Products which have Public Acceptance

Undoubtedly the most important of all factors governing profits in your business is turnover. But rate of turnover is largely determined by the quality and reputation of the merchandise that you carry in stock.

Naturally it is your aim, as well as that of every other radio dealer, to carry in stock the brand or brands that will be readily and continually demanded in your community. With a background of from five to ten years of manufacturers' past performance upon which to base judgment, you should have no difficulty in selecting the one or two most salable lines. In this step all guess work may be eliminated. The manufacturers of the two or three outstanding lines have reputation, experience and public acceptances in back of them. They are well-known to you, and what is more important, they have won public confidence. It requires no great vision to see that by confining your efforts to these outstanding products you will enjoy greater turnover and more profit than by dividing your efforts among a large number of lines.

The fallacy of handling several lines in the same price class—and the indecision which must inevitably result when even your best salesman makes an effort to convince the customer that some particular set is the best buy for him—is obvious. Even while he is talking, the customer glances involuntarily from one set to another.

In spite of this, some dealers will listen to a high powered salesman's arguments about special inducements and slightly higher discounts—forgetting that the turnover factor immediately reduces such things to insignificance. Do not be tempted by these "special inducements" to lend your own good reputation in attempting to establish an unknown line, when the same backing of an established line will give you more rapid turnover and pay you bigger profits.

Reliable radio manufacturers rightfully expect a certain amount of support from the dealers authorized to sell their line. This support is necessary. It is the final link in the sales chain from the manufacturer to the consumer and it is of much value to you, as well as to the manufacturer. But every dollar tied up in slow moving merchandise of dubious quality weakens this chain, as does every hour of undue selling effort directed towards reclaiming your investment.

Experiences of all radio dealers during the last three years point to the fact that for successful operation, two

brands is the limit. Of course, there are exceptions, and there always will be exceptions—but that is the rule. Many dealers certainly make money with one—and most of those who, with average capital, try to carry more than two are scattering their efforts and weakening the selling power of their sales force.

Don't think that you must stock every possible brand of radio in order to be prepared for every customer that comes in your store. Such an idea is merely an indication of selling weakness. As RCA Authorized Dealers you know from experience that when you sell Radiolas you are selling an established line—a line with a reputation—with service problems reduced to a minimum. Remember that there is quick turnover and more money to be made when you concentrate your activities on the instruments you know enjoy public acceptance. The big selling season is directly ahead. Be ready for it with merchandise that adds strength, prestige and profit to your business.

The Stencil

There is a plea in this that is well worth the consideration of those dealers who wish to handle the radio under the best aspects. It will be observed that this editorial cautions the dealer to confine, if possible, his efforts to the selling of two standard makes of radios, and then calls attention to the fallacy of handling several lines in the same price class. While this does not openly mention the instrument, the inference is to those who think that there is in what is said in this editorial a warning against the numerous stencils that are permeating throughout the selling area of the radio. Piano dealers will understand what is meant by the word "stencil."

The distribution methods of the radio manufacturers, not upon the giving of their lines to special dealers, has made it possible for practically any one to get radio makes of standard name value. But the confusion that has been brought about through the utilizing of the stencil radio enables a competitor on the same block with a stencil to come in competition with the dealer who has the name value radio. The stencil radio takes the second position, so to speak, and this applies especially to tubes, and thus is enabled to be sold at a lower price, or at a cut price, to make it more plain.

How are the makers of the standard radios, that is of name value, that have been created through the advertising and through claims as to superiority in the giving to the ear the artists or speakers in the broadcasting stations to compete with the cut prices that now are being advertised to the public so liberally in the daily papers? This is not confined to the stencil productions, but to some name value productions.

These are certainly troublous times as to the radio. It may be that the over-production will be disposed of, but what will be the result after Christmas? Here is where the dealers want to look out for themselves, and especially the piano dealers. It would have been far better, it would seem, although not one of the evidences that would make such a statement authoritative, that the radio manufacturers would have done well to restrict their productions, or, as in the instance of several of the great producers, close their factories until the radio market was brought to a basis that permitted of profit making on the part of those who sold to the people.

Cleaning Up

It may be that there is the same process of arriving at commercial and industrial evenness as to the radio as is being exercised in the stock market throughout the country at the present time. There is one satisfaction in all this, however, the losses that are represented through unusual distribution methods, that applies to the selling of stocks and bonds just as well as it does to the selling of radios, the clean-up process that is needed, will bring about a better understanding and better methods than have been exercised. With the many reports of losses there remains the same amount of American money in circulation as there was during the days of production as to the radio and the high days as to the selling of stocks and the piling of prices to unholy figures. If all this were based upon the earning powers of the industries and commercial institutions represented in the stocks and bonds of the stock mar-

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ket the great stock market debacle would not have occurred. If the present situation was the first that the radio industry has brought about through conditions that wise and careful husbanding of resources could have carried out, one would not feel disconcerted over the tremendous price cutting campaign that is disturbing the retail dealers throughout the country.

It is very interesting to read the editorial from the "Town Crier." It brings to the minds of the dealers what should have been handed to them months and months ago, that they were being protected by the one name radios against the disturbing element as to the stencils, not being introduced by the one name products, which, however, is not carried out except in a few instances, and even these few instances being subject to the price cutting and the discordant antagonisms that are created in the distribution through the dealers to the public.

Unless the radio manufacturers kill the stencil business that now is going on, and this applies to the tubes as well, there never will be that profit in radio selling that could be maintained by careful protection of name value and cutting out of the placing of radios in the hands of the butcher, the baker and the candlestick maker, which brings about a competition that the real dealers who are capable of handling musical instruments as they should be from suffering loss that is brought about through no fault of their own. In other words, it is up to the producers to protect the retail distributors. The Victor in its early days protected its dealers through its distribution methods, but "big interests" seem to have distended the old ways into disturbing methods.

WILLIAM GEPPERT.

Ethics in Radio Advertising

The first definite step towards the bettering of ethical standards in broadcast advertising has been taken by six stations located in and about Boston. These stations, WBZA, WEEI, WNAC, WSSH, WHDH, and WLEX, have agreed to live up to the following code which will regulate all advertising propaganda to be given over these stations: ¶ (First) To prohibit broadcast advertising believed to be or which might be detrimental to public interest, or injurious to radio broadcasting in general, or to any other accepted form of advertising, and to reject advertising by concerns whose other forms of advertising and practices may be objectionable or injurious to public interest. ¶ (Second) To prohibit broadcast advertising known to be untrue, deceptive, misleading, fraudulent, or grossly exaggerated or which might on reasonable investigation be ascertained to be untrue, deceptive, misleading, fraudulent, or grossly exaggerated. ¶ (Third) To take care to prevent the broadcasting of statements derogatory to other stations, to individuals, or to competing products or services, except where the law specifically provides that the station has no right of censorship. ¶ (Fourth) To make reasonable investigation concerning the financial responsibility and character of broadcast clients so that no dishonest, fraudulent, or dangerous person, firm, organization or advertising may gain access to the radio public. ¶ (Fifth) To prohibit the advertising of products or services for treatment of disease or illness which are injurious to health. ¶ (Sixth) To cooperate with the Better Business Bureau in all lawful manner in its purpose as outlined in the articles of incorporation, i. e., the furthering and promotion of honesty, truthfulness and dependability in advertising, merchandising and in all business methods and practices and fair competition in trade and business, thereby increasing public confidence in advertising, salesmanship and business methods generally. ¶ This is a frank and honest outline of the position which every radio station should take. Broadcasting stations, essentially, come under the same unwritten law that governs newspapers. The broadcasters are as much responsible for what is given out over the air as are the newspapers for what is printed in their columns. This extends far beyond the avoidance of libelous material. It means truthfulness, accuracy, and care for the form in which information is given. Certainly it is as important for a broadcast station to have a reputation for honesty as it is for a publication to enjoy that reputation, and both have the right to insure that that reputation shall not be broken down for the sake of some commercial organization seeking some immediate gain without considering the means employed.

Tone! Tone!! Tone!!!

For these many years the Musical Courier Extra, and now the MUSICAL COURIER in its Musical Instrument Department, has dwelt long and lingeringly on the necessity of talking tone to prospective customers. It has not developed that all this has brought a full understanding of the value of tone talks in the selling of musical instruments. However, the high grade piano men have utilized tone talks, but the average salesman has paid little attention to the necessity of being familiar with the tonal values of musical instruments, and especially that of pianos.

Now comes the great Victor Company with a nation-wide advertising campaign that appeals to all sellers of radios that are controlled by the great Radio-victor combination. Among the pieces of literature sent out is a beautiful pamphlet, upon the first page of which there appears the title "Victor Radio Tone Week." The pages are filled with arguments as to the necessity of salesmen talking tone in the selling of the Victor products. The daily papers, as all may have noticed, contain displays about tone. There never has in the history of music been such an effort made to arouse the public to a full understanding of tone as a necessary adjunct to so-called musical instruments. This propaganda is of as much value to the piano as it is to the radio.

It is to be hoped that even those artists who sell their wares to the listening public will comprehend that this tone propaganda of the Victor will realize its value as to their own offerings. As soon as the musicians realize that they are dealers in music, just as much as the makers of the musical instruments they utilize in their selling, then will there be that coming together of the musicians and what in days gone by was looked upon with somewhat arrogant disgust, those who sell or are business men.

Musicians are dealers in tone just as are piano men. Why there should be a demarkation line existing between the two elements as to tone or music, as it is more generally used, is something that all interested on both sides should combine and bring together, just as is told how William R. Steinway brought the piano manufacturers of Europe to an understanding that antagonism and competition was a something that did damage to all who participated in such unbusiness-like methods.

Let the musicians and the "business men" get together, for a musician is just as much a business man as is a man who manufactures or sells pianos or other musical instruments. The musician must stand on a business footing or he can not exist.

The old-time idea that because one was a musician he had no business ability is a something handed down from posterity. The producing of works of art by starved human beings living in garrets without warmth or light is not accepted today, for genius can not shine within substantial physical comforts. So let the musician drop his attitude as to business; let him become, with his musical attainments, a business man, and meet the demands of a market just as any business man who is not musical and who must lay before the people what he has to sell.

Advertising is the crux of the whole situation. This last big effort on the part of the Victor as to the radio, no matter how many may differ as to the results of tone through the radio, there is one fact preeminent, and that is the radio has as many difficulties to overcome in giving to the listener a true tone from the broadcasting station as does the piano from the concert stage of an auditorium.

The Victor is to be praised for this campaign for tonal consideration. It is one of the big movements that will be of value to all who are in business either

as a purveyor of music from the concert stage, the broadcasting stations or in the homes of the people.

Refrigerators as Sidelines

The experiment of the C. C. Harvey Company of Boston in adding refrigerators as a side line for their piano business has aroused much curiosity and speculation among other piano dealers. However, recent reports emanating from that concern indicate that the experiment has been a successful one. At any rate, the two departments have been kept entirely separate and distinct and the refrigerator department has stood upon its own legs from the outset of its installation. ¶ Incidentally in connection with the "mechanical ice box" end of the business is a very interesting plan of salesman checkup and control, developed by E. A. Terhune, salesmanager of the refrigeration department. Mr. Terhune is a strong believer in systematized records not only as a matter of house policy but as a positive aid to the salesman in discovering and building up the weak points in his sales technique. Each salesman in the Harvey refrigerator department is required to make out a weekly report, by days, of the number of hours at work, canvass calls, interviews, new prospects, evening calls or investigations, future appointments, calls with district manager, closing attempts and number of sales. The value of this record, which is gone over each week by the salesman and district manager in consultation, is to let the salesman know whether or not he is holding to his average. It forms the basis of a logical allocation of time, and lets him know immediately whether he is spending a disproportionate portion of his time on any particular operation to the detriment of others. ¶ According to Mr. Terhune, the application of this system has cut down the turnover in his selling force 70 per cent., because he was able to tell at a glance if a salesman was slipping, and also obtain a fair idea as to where the trouble was. In other words, the house has been able intelligently to cooperate with its salesmen, help them build up their sales averages and increase their efficiency in many ways. ¶ Just what effect this has had upon the piano division is not known. However, the Harvey system of departmentalizing might stand as a model for other piano stores.

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Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

An Interview with William R. Steinway, European General Manager of Steinway & Sons—An Interesting and Valuable Work that Has been Done in Europe for the Benefit of the Piano and Piano Selling

William R. Steinway, the manager of the foreign relations of Steinway & Sons, who for the past month has been paying his annual visit to these United States in the interests of the Steinway house, returns to Europe on December 15, and will take with him what might be called the threads that combine the foreign business with the home house in this country that extend far beyond the boundaries of Europe.

These visits of William R. Steinway are returned by officials of the home house to Europe from time to time, and thus is united into one solid whole the business of Steinway & Sons, that extends into all the civilized sections of the world. William R. Steinway is a vital part of this fabric, and it can be said that William R. Steinway and his brother Theodore F. Steinway, the President of the great house, represent the Steinway family in all that has to do with the carrying-on of the business that holds the proud position in the commercial world that it does.

A "Live Wire"

William R. Steinway is what we term in this country a "live wire." His enterprise is backed by a personality that creates friendships for the house and for himself, and this ability often exhibits itself in startling ways, even in the piano business, and also in civic and governmental ways in his field of operations that have for their ends the creating of better feeling between disgruntled people, or one might say peoples.

All piano men are aware that the antagonisms that are so palpable in this country are easy of settlement when a strong individuality takes things in hand, puts aside all that faces in the strange attitudes in any business, as in politics. These antagonisms exist in the piano trade.

Manufacturers are slow in arriving at some regard for fraternal feeling as to what is best for all, instead of maintaining that attitude which only brings with it losses in all directions. Much of this exists in the United States.

There is a lack of confidence apparent in the distribution methods, in the respect for the products of the makers of pianos. This is carried on to the dealers who do the work of selling, and it seemingly has been impossible to create that respect for the productions of competitors that should be inbred in the selling policies, which in turn prevents the carrying to the buyers that respect for the piano that should exist for the betterment of the business as a whole.

A Great and Noble Work

With this before us it is found that William R. Steinway has been busy for several years in dissolving that antagonistic attitude of piano men in Europe, by personal visits to different manufacturers, by bringing together those who were not respectful or giving credit to other makes of pianos as to quality and tone that should exist, and has succeeded to an extent that the retailing methods have been brought subject to sane policies that prevent the men who sell from being "duped" by those who buy.

The Rambler confesses that what William R. Steinway has accomplished by his work in bringing the European manufacturers of the high grades to an understanding as to the great losses that have been incurred through a lack of faith as to the attitude of those who buy was a seeming impossibility, and yet this one man has accomplished wonders in that direction. Much of what is to be said about this great work of William R. Steinway was not told to The Rambler by Mr. Steinway, but gleaned from two representatives of European pianos now in this country. The Rambler obtained a glimmer of this revolutionary movement from Mr. Steinway, but the real evidence of this movement, and

that to success, was given by Karl L. Eilert, representing the Grotian-Steinweg Piano, and Charles J. Koehler, representing the Bechstein piano.

It all is a long story, but to piano men it will prove of interest, for these movements led by Mr. Steinway, seemingly have not as yet arrived at the same results in this country. It seemingly is impossible if the talks of those who make and sell pianos are to be accepted as true. Yet at the start Mr. Steinway faced the same difficulties piano men of this country will say exist, admit they exist, but always with the implication that it is impossible to do away with the lack of confidence that is necessary to accomplish what is apparent in London, Berlin, and Hamburg.

It would not be good business to give exactly the methods that are in operation in the European centers through the enterprise and diplomacy of William R. Steinway, but those piano men in this country who desire such ends to be arrived at will readily see what one man has accomplished by going out and inducing men to stand together, not in convention style, but in a bringing together personalities who keep promises that are good and lay aside methods that are wrong. This can only be won by arriving at dissolving the belief that what is impossible can be obviated through having confidence one in the other and meeting evils with good business methods that stand for the good of the piano itself.

Reaching the Heart of the Problem

This, analyzed, is but meeting the devastating efforts of those who do not feel that they are taking advantage of a piano man or are being dishonest in deceiving one piano man by telling what another piano man has offered to do. This contrasts with the calm thought that, if the things that are said are true, then the piano man who is being told about reprehensible offerings as to prices for second-hands in a trade-in, or the discounts offered from the advertised prices, knows such operations are not profit-making.

It is evident that when that is dissolved by the reaching out to the one who is said to be offering to make a piano sale that is profitless and the asking if such a story be true, there is put a "hitch" into the plans of

the prospective customer with a disrespect for honesty that will result in one or the other getting the sale if it represents a cash sale, or in the holding to prices on time sales that will prove profit-makers.

It would be a great and illuminating piece of information if it were possible to arrive at the figures to know just how much in profits are lost in these United States by piano dealers through the misleading statements to prospective customers. Dealers are prone to easy acceptance of statements about what another dealer in competition will allow on a trade-in, or the discount that is offered if the prospective customer will but buy. It would amaze dealers all over the country.

No one conversant with the lack of backbone of the piano dealer who not only has to withstand what the prospective customers say about piano men and their propositions, but it would dismay many a dealer who is between two fires, the misleading statements of prospective customers and his own salesmen.

If only the policies that William R. Steinway has brought about in Europe could be provided for there would be an end to price cutting, either direct or through unholly allowances as to the trade-in. There would be more pianos sold in the end, and there would be a stop put to price cutting; there would be that same attitude toward competitors that both Mr. Eilert and Mr. Koehler describe as exist in the big cities in Europe and England.

The European Agreement

The start of this movement on the part of Mr. Steinway was in London. That was carried out in Hamburg, then in Berlin, and now it is spreading through the examples set by the leading manufacturers in England and Germany, and into France and other European sections. There is no hope for misleading statements on the part of prospecting customers, one does not worry himself dizzy over the "lies" of competitors as to prices or grades and quality of pianos, but there is a respect shown one to the other that is amazing when one considers the conditions that met Mr. Steinway in his missionary work for the life of the piano, and which had been built up through adhering to traditions that it is good selling to make the "other fellow" out as a disreputable one whose piano is of no actual account, without tone or respectability, and all that which develops in "hot competition."

Can it be done in this country? It can.

As far as the Steinway house in New York City is

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Piano and Musical Instrument Section

concerned it can be affirmed by The Rambler that there is that same attitude in distribution methods that preclude the "knocking" of other makes of pianos. There yet is to be developed that close arriving at "trading information" that does away with misleading statements on the part of prospective buyers. But if only the policy of being polite to competitors in high grade sales were to be arrived at as in the European centers in which William R. Steinway has been successful, then would there be a different atmosphere in all piano selling.

There is a vast difference, it can be said, as to piano selling in this country and in the countries Mr. Steinway has worked in and is still striving to expand into other nations on the other side of the globe. However, there is no reason why the high grade makers here could not be induced to arrive at the same results that are apparent on the other side. Dealers do not seem to realize that when a piano is "knocked" by a salesman, that "knock" is heard around the piano world of this country. Some say a "knock is a boost," but that is not true. The "knock" against a competitor's piano is just as great a damage to the piano the salesman is trying to sell over the remains of reputation of the piano he is trying to "kill." It lessens the confidence of the customer, it creates a bad feeling against the honesty of all piano salesmen and manufacturers and to the damage of the piano itself.

An Easy Solution

It does not require a William R. Steinway to bring about a cessation of the evils in selling in this country. Let the dealer who is told the first statement that is made by a prospective customer that another dealer is making offerings that are impossible of carrying out to profit making, to at once get in communication with the one said to make such silly efforts to sell, and it will be found that there will be no lack of response. This soon will become a practice that will hold, instead of losing sleep and sales by trying to beat the "other fellow" in giving the prospective customer the profits that are honestly due the piano.

It costs nothing to try this out the next misleading attempt to take advantage of conditions that have existed for these many years in piano selling. In fact, prospective customers dishonestly inclined are doing exactly what piano salesmen themselves are accused of doing, out-buying, or out-lying, the "piano agents" who are accused of being ("mistaken?") in their statements and efforts to sell.

The Rambler certainly has met with a "kick" in thus delving into the work of William R. Steinway in Europe. He is of us, with us, yet he is away from us eleven months of the year. The Rambler is indebted to Mr. Eilert and Mr. Koehler, for what herewith is told. Mr. Steinway confirms this with the usual Steinway modesty, saying it was but the application of business sense in piano selling, and for the good of all.

With this example let the piano men of these great United States absorb what comes to us from Europe, the work of a "native" of this country as they use that word "native" in the far west, and bask in the same results of clean selling that has come to London, Hamburg, Berlin, Braunschweig and other leading cities in the land we like to visit and talk about.

A Busy Day

In all his long piano life The Rambler can not recall as full a day as that spent with the men representing foreign piano interests. There was no effort made to plan such a day. The Rambler first met William R. Steinway and had a long talk with him, and upon returning to his office he found Charles J. Koehler, of the Bechstein piano, and then followed another talk about European pianos, their distribution and the great works that William R. Steinway had done. After this interview The Rambler met, and not by appointment, Karl A. Eilert, of the Grottrian-Steinweg piano of Braunschweig, Germany, who also gave words of praise for the good work done by William R. Steinway in Europe. All this was of great informative value to The Rambler, who is familiar somewhat with pianos in the United States. The European situation as to pianos he has never covered, so to speak, for there is yet to come a visit to the great piano producing plants in Europe.

There was one piece of information evolved through these conversations with these representatives of foreign pianos that interested The Rambler much. It is a fact that the leading pianos manufactured in Europe use lumber from the United States for the major part of that used in foreign made pianos. There will be much more told in regard to this utilizing of lumber from this country by the foreign piano makers in future articles. The export of lumber from the United States is known to be large, but that great quantities of lumber utilized in the making of pianos was absorbed by these foreign piano manufacturers is a subject that American manufacturers can well understand. The many different woods used in pianos are found to be better and more applicable to the demands of the foreign manufacturers than their own lumber, and it may be that the limited quantity of lumber to be found in the foreign countries enables the export of lumber to European centers, and the providing of first growth lumber in a manner that is not to be expected from the supplies that are marketable abroad.

* * *

More About Replacements—Some Difficulties in Trade-Ins in the Airplane Business

All in the piano business are interested in the trade-in problem. We know a great deal about that subject from experience. It seems that there is no end to this kind of distribution. Furniture men now are advertising trade-in propositions, and with it what they do with the second-hand furniture that is taken in as first payments—they say they unload them on the auction houses.

The automobile trade-in problem is common knowledge, for there is a great percentage of that in all automobile selling. Now comes the airplane with that burden on the distribution problem to be solved, as is shown in the following editorial from the New York Times of recent date:

High-pressure selling has caused a glut in the market for used automobiles. Cast-off cars have become a nuisance along some public highways. Perhaps the time is not far off when the countryside will be littered with the

skeletons of airplanes. The used plane has already become a problem. Charles F. McReynolds deals with it in the current number of Aviation:

"Where a year ago it was necessary to take in a used plane on but one in ten new plane sales, the ratio has risen until Southern California distributors are accepting used planes in fully half of their new plane transactions."

Mr. McReynolds predicts that the "trade-in" practice in selling airplanes will soon be as common as it is with the automobile. If a manufacturer should produce a handy and popular air "flivver," buyers would probably want to exchange it for a new model or for a higher-cost plane after a year's use. It is a simple matter to repaint an automobile that has seen better days, oil its "joints," fit it with presentable tires and get rid of it at a profit. But in the case of used airplanes the dealer has to think of the Department of Commerce inspectors. The used plane must be put in good order and made sound in motor and fabric before it can be sold for interstate flying. It may be possible to patch up a machine and dispose of it in those States where aeronautic legislation is backward; but even then public opinion will have to be considered. The business of taking used planes in trade grows rapidly. One Western dealer sold twenty-eight used planes in the first six months of 1929 for approximately \$100,000. Another is now handling an average of six used planes a month, ranging in value from \$1,000 to \$22,000." The small dealer, who is without the means of reconditioning used planes, takes no small risk in accepting even one of them in order to sell a new plane. To embark in such ventures on a large scale a repair shop must be on the premises. Each transaction must stand alone. No scale of "trade-in" planes can be established, as in the case of automobiles. Frankness as regards the past of an airplane and its reconditioned state is found to be the best policy. A rattletrap car may be driven thousands of miles safely, but it would be little short of murder to sell to an unsophisticated buyer a worthless airplane. The used airplane problem calls loudly for acceptance of the Federal law by all the States or for a State law just as good.

How familiar this reads. How few realize that this common part in selling is to the airplane distribution. Yet it is with the men who make and sell airplanes. All this because the airplane is in its infancy in the selling, yet it is bound to become one of vast importance in the arriving at ways and means to disposing of the machines that fly, in that soon there will be creeping in the cheap machines that now seemingly are unknown. Yet the Times talks about airplanes at \$1,000, which may mean much or little as the business grows, and it is growing faster than the automobile did in its early days.

The time to put "crimp" into the devastating evils of non-profit-making is in the start, and it would be well for the manufacturers and dealers in these fast-growing necessities of transportation to have a get-together meeting and bring about brakes that will stop the profit-losing evil without delay.

At the same time there is a life-saving element in distribution of airplanes that makes this a necessity, for the risk as to life is very great, far greater than is presented in the automobile, notwithstanding the great loss of life that now is charged against the automobile, but much of which is due to the drivers, just as can be charged up to the lack of experience or ability of those who take the risk with an airplane. Seemingly however, as to life vs. profit, profit takes the important part as against life. In other words, life seems less important than profit.

"The World's Finest Instrument"

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Makers, BRAUNSCHWEIG, Germany

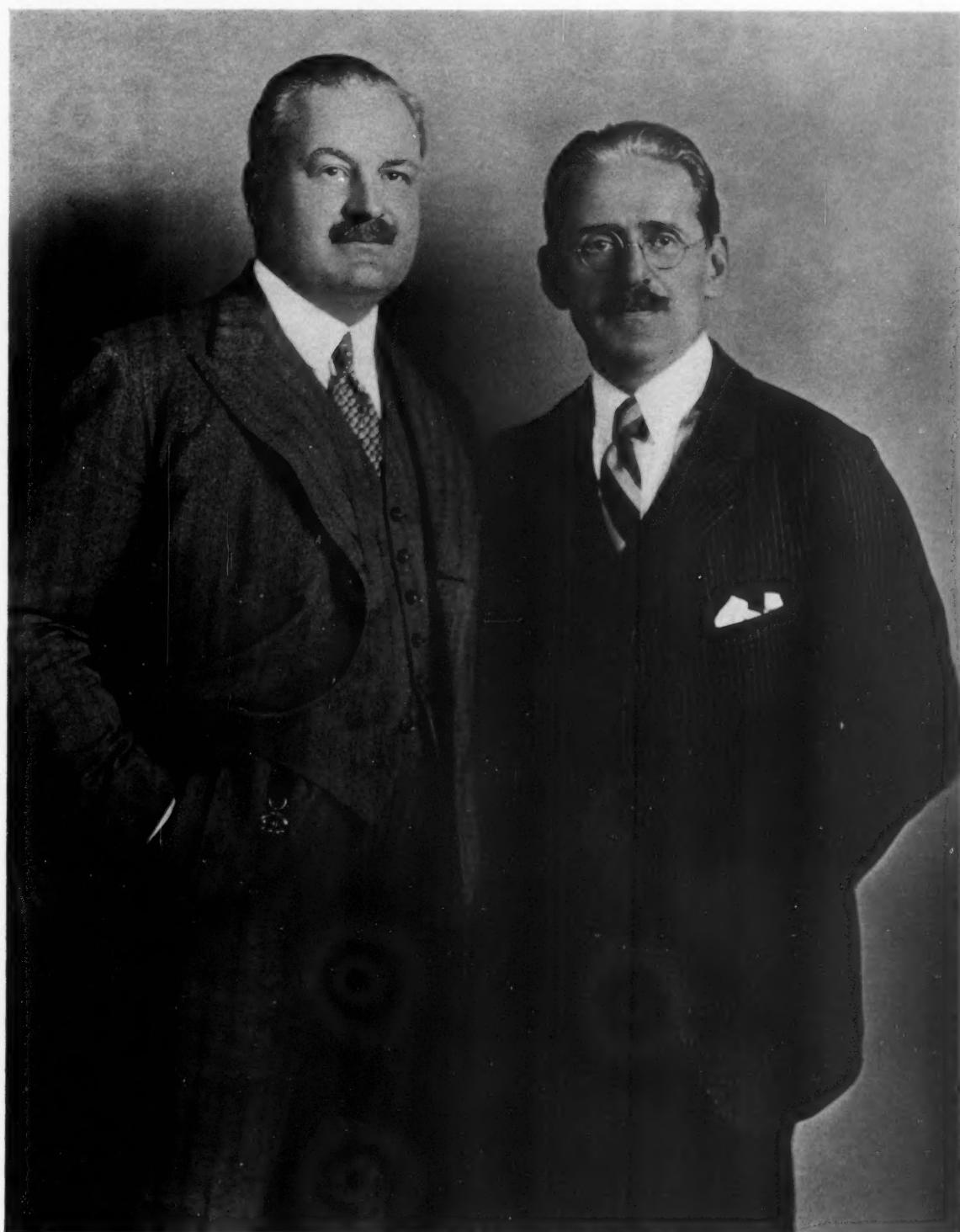
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Weekly Review OF THE World's Music

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A complete line of upright pianos and player pianos in a variety of woods, finishes and designs, equipped with the famous Uniplate Construction and Metal Player Action, exclusive Wurlitzer Features.



BUSY

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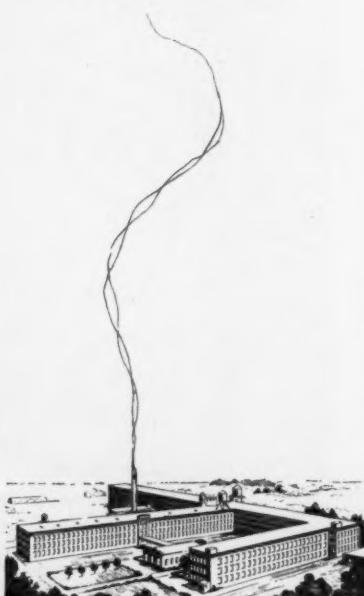
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Drop a line to either factory for illustrations and prices of pianos that will build a better and more profitable piano business for you.

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